A SETT of New

Psalm-Tunes and *Anthems*,

In FOUR PARTS:

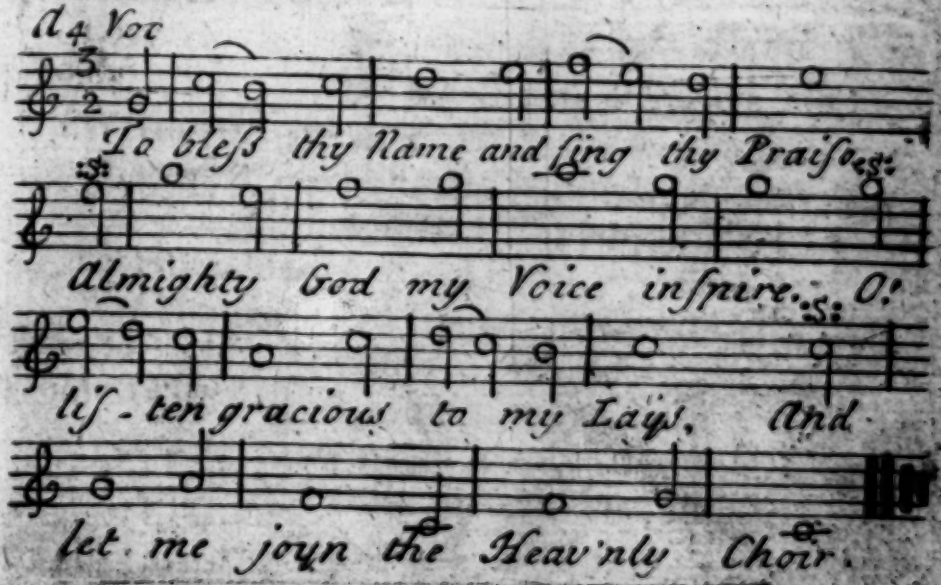
On VARIOUS OCCASIONS, *Viz.*

For CHRISTMAS-DAY, the Martyrdom of the Blessed KING CHARLES I. EASTER-DAY, ASCENSION-DAY, or the Sunday after, WHITSUNDAY, the Happy Restoration of King CHARLES II. GUN-POWDER-TREASON; for the Use of the People of *Blandford*, on the Fourth of *June*, being the Day that the Town was destroy'd by Fire, on a King or Queen's Accession to the Throne, for the HOLY SACRAMENT, WEDDINGS, FUNERALS, *&c.*

By *WILLIAM KNAPP.*

The Second Edition Corrected.

With an Additional Number of several New *ANTHEMS* and *PSALM-TUNES* by the Author, never Printed before, together with an excellent *ANTHEM* in Six Parts, by a very eminent Master; and an Introduction to *PSALMODY*, after a Plain and Familiar Manner.



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BRITISH MUSEUM
12
49
FEB

TO
JOHN SAINTLOE, Esq;
Of *LITTLE-FONTMILL*,
In the County *Dorset*.

SIR,

THE Honour I have had of your Acquaintance, encourages me to prefix your Name to this Performance. I composed some of these Psalm-Tunes and Anthems a few Years ago, not with an Intent to publish them, but for the use of some Choirs I then taught. However, through the earnest Sollicitations of several Gentlemen and others, (who have favoured me with their Names as Subscribers to the Work) I have lately corrected them, and, with some Additions, they now appear in Publick.

Your constant Approbation of Divine Musick is evident, not only by the Encouragement you give those who delight in it, but by your own frequent Practice of it; and I have oftentimes (with a great deal of Satisfaction) heard you perform a Part in Verse-Anthems.

May Happiness and Length of Days attend your Honour, and when Divine Providence shall put an End to that Life it gave you, may Choirs of Angels conduct you to the happy Regions above, there to sound forth the Praises of the Incomprehensible Trinity to all Eternity. I am

Honoured Sir,

Your most Sincere, Affectionate,

Humble Servant,

WILLIAM KNAPP

TO
Mr: *KNAPP.*
On the Publication of His BOOK of *PSALMODY.*

FOR ever pleas'd in Publick to commend,
And ſhow the World the Merit of a Friend,
The gen'rous Muſe from vile Detraction free,
Inſcribes this Lay with Gratitude to thee.
Thy tuneful Voice each liſt'ning Youth inſpires
And with Devotion fills our hallow'd Quires,
Thy various Notes in juſt Proportion bound,
Improve the native Harmony of Sound.
Soon as I trembling hear thy moving Tongue,
I ſwell with Rapture at the ſacred Song:
In vain the Nymph diſplays her blooming Charms,
In vain ſhe tempts me to her circling Arms,
My conſcious Soul with Scorn rejects her Love,
And tow'ring riſes to the Realms above.
Long as the Sun's enliv'ning Glories ſhine,
So long ſhall laſt this Deathleſs Work of thine:
And future Worlds with one Conſent agree,
Whene'er they ſing of GOD, to mention thee.

TO THE READER.

THE great Succeſs my firſt Edition hath met With, encourages me to Enlarge it, by an additional Number of ſeveral new Anthems and Pſalm-Tunes of My own; together with an excellent Anthem in ſix Parts, by a very eminent Maſter; and an Introduction to Pſalmody, after a plain and familiar Manner.

CHURCH-MUSICK was never more in Vogue in this Nation than at preſent; and it is a ſingular Satisfaction to me to hear not only my own Compoſitions, but thoſe of other Maſters, performed in many of our Pariſh-Churches, with good Voices, and tolerable Skill; where, for a few Years paſt, They ſcarce Knew any Thing of the Matter

I hope

I hope the Reader will excuſe me, if I do not give him or my-ſelf the Trouble of Informing him of the Antiquity of Muſick, of its Divine and Civil Uſes, &c. ſince there has been of late ſuch a Multitude of Authors that have wrote upon thoſe Subjects, That I could only repeat their Sentiments in a different Way of Expreſſion.

If by what I here offer to the Publick, I find I ſhall be Inſtrumental in propagating the Knowledge of this excellent *ART*, it Will give me a very ſenſible Pleaſure; and With a ſecret Complacency of Mind, I ſhall reflect on what I have done to advance the Praiſe and Glory of that GOD who is the Author of Harmony.

I hope therefore this Second Edition will Be as candidly received as the Firſt, from

READER,

Your Moſt Humble Servant,

WILLIAM KNAPP.

A Short Introduction to Psalmody By Way of Dialogue.

Chap 1

The Introduction, with an Account of the Gamut or Scale of Musick.

Theophilus. *Good Morrow* Philemon.

Philemon. *Good Morrow good* Theophilus *pray what makes you so early abroad this Morn?*

Theo: *I suppose the same Reason which gives you the Opportunity of asking a Question (viz) the lovely Season and Weather which seem united to invite us hither.*

Phil: *You are intirely right: who can forbear frequenting these pleasant Fields both Morn and Even, which are now so sweetly adorn'd with all the blooming Beauties of the Youthfull Spring?*

Theo: *'Tis true, besides the Morning is the fittest Time for Study which is another Reason of my being here so early; hoping to have had some Moments to my self, for to tell you the Truth I have had a new Lesson in Psalmody lately given me, which I had a Mind to peruse this Morning.*

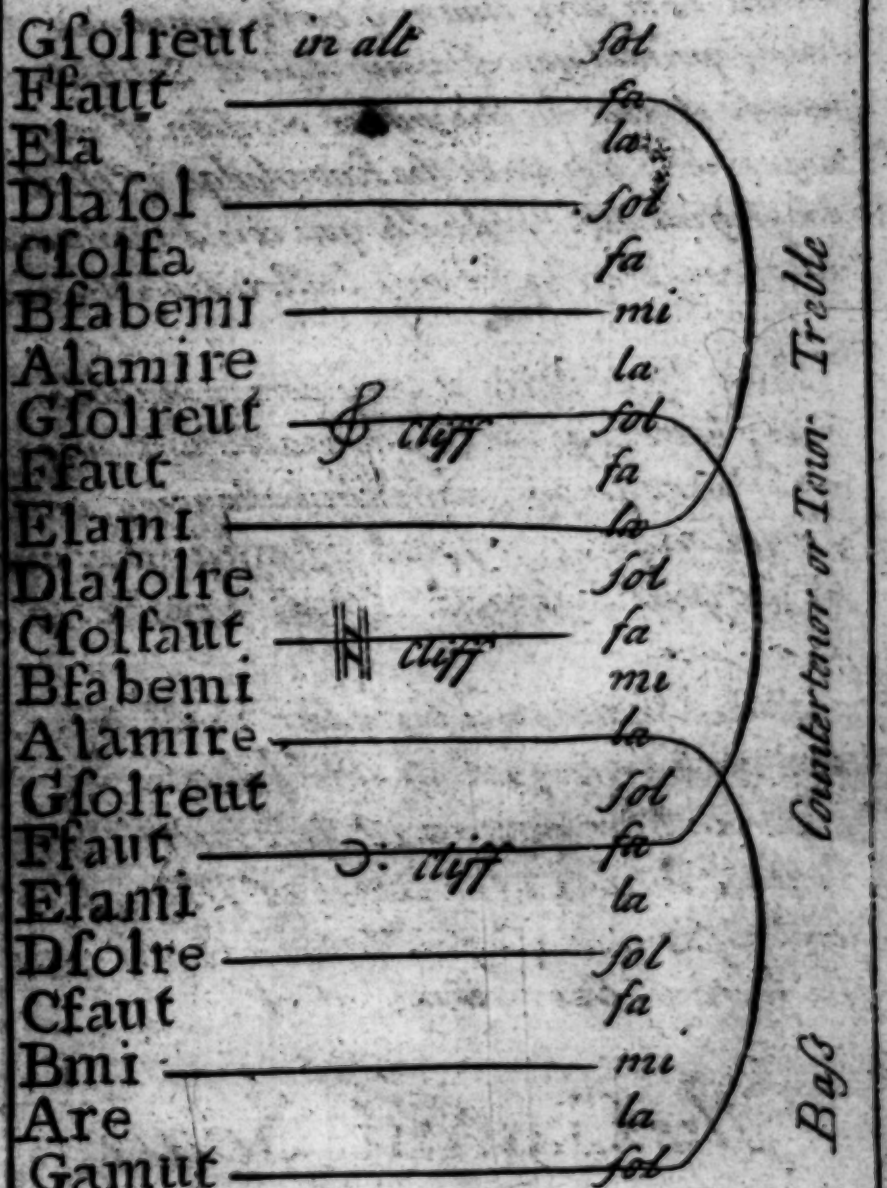
Phil Since you have nam'd Psalmody. me-thinks I am sorry that my early appearance has disapointed you of your desir'd Solitude, because it gives me the wish'd occasion of my acquainting you with the knowledge of that delightfull Art: and wish you cou'd recommend me to some Person for my Instruction therein.

Theo: Your desire is very commendable. since ye knowledge of Musick enables us to sing our Makers praises with Understanding. and if you'l accept of so small a proficient as my self for your Instructor. I shall be ready to serve you.

Phil. I thank you for your kind offer, and will begin when you please Sr.

Theo: Then you must first learn your Gamut which is a Scale of Musick so call'd from the first Note in it. as you see here at the bottom of it.

The Gamut Scale


Gsolreut in alt
Ffaut
Ela
Dlasol
Csolfa
Bfabemi
Alamire
Gsolreut
Ffaut
Elami
Dlasolre
Csolfaut
Bfabemi
Alamire
Gsolreut
Ffaut
Elami
Dsolre
Cfaut
Bmi
Are
Gamut
cliff
cliff
cliff
sol
fa
la
sol
fa
mi
la
sol
fa
la
sol
fa
mi
la
sol
fa
la
sol
fa
mi
la
sol
Bass Counterton or Tenor Treble

Phil: *Pray after what Manner must this be learnt?*

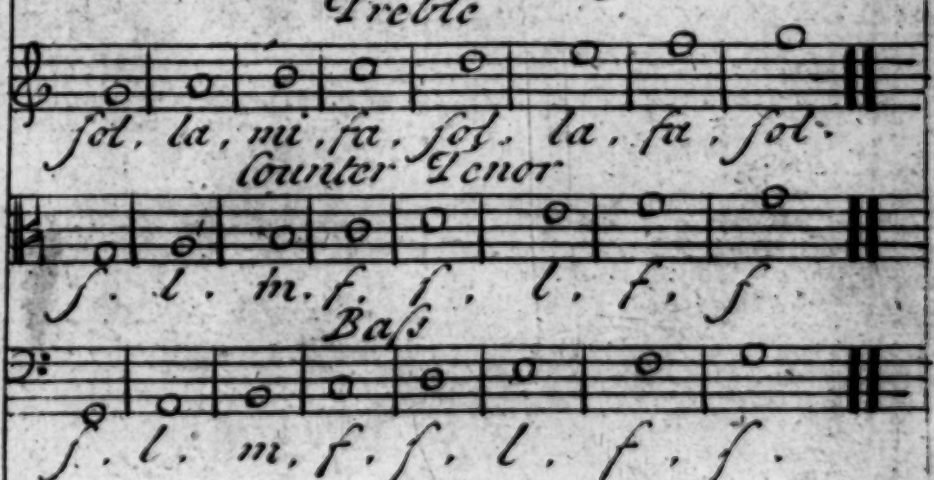
Theo: *You may observe three things in the Gamut. first the Names of the Notes, secondly the three several Cliffs, and thirdly the Syllables belonging to the Names of ye Notes which are made use of in what we call Solfaying. As for Instance Gamut is the Name of a Note, but when you come to sing it you must name it Sol. as you may observe Sol to be plac'd on the same line which is drawn from the Word Gamut. In like Manner Alamire is called la. Bfabemi mi. and so on. In short the best way for you to remember how to call 'em is this. the Names of all the Notes beginning with one of the seven first Letters of the Alphabet as A. B. C. D. E. F. & G. you may observe that A and E are call'd la, B is mi: C & F. fa. D. & G. sol. all which you must get without Book both up & down beginning with Gamut and ending at Gsolreut in alt. then repeat back again & end with Gamut. taking care to remember what Monosyllable belongs to each proper Name of your Notes. as for Instance. Gamut is call'd Sol. Are la. Bmi mi. and so on as before hinted.*

Phil: *Of what Use are the Cliffs*

Theo They are the Keys or Inlets to the Knowledge of the Notes. for should you place a Note upon any part of five lines and put no Cliff at the beginning, you cannot call it any thing. But with a Cliff plac'd there you may easily find out any Note, because reckoning up or down from the Cliff you may take in the Extent of any Lesson, for Example.

Place ye Treble Cliff upon ye second line which is Gsolreut. and all other Notes ascending or descending must be call'd by the same Name as they stand in the Gamut.

For example here are three Notes the first up- -on the same line as the Cliff which is G. and call'd sol. the second in the Space above it which is A. and call'd la the third upon the middle line which is B. and call'd mi. but for your better understanding I will set down eight Notes in the three several Cliffs.



compare these Notes with ye Scale, and you easily apprehend what I have said as to the right naming of your Notes. Ye Cliff you intend to practice in, you must be carefull to know readily the Names of all your Lines and Spaces which ye Cliff lets you into: also the proper Monosyllable belonging to it, which is always us'd in Solfaying. You see the Lines of this Scale are divided into three Parts by three Semicircles: each incloses five, which may serve to represent a Stave or five Lines in any Musick Book. the upper five have ye Cliff upon ye Second Line. the next five have ye Cliff upon the middle Line. and the lowest five have the Cliff upon the fourth Line. and thus much for the Gamut.

Chap 2d

Notes and Characters us'd in Musick.

I shall now proceed to give you some Account of ye Notes & Characters us'd in Musick; as well to express Sounds, as to denote Silence.

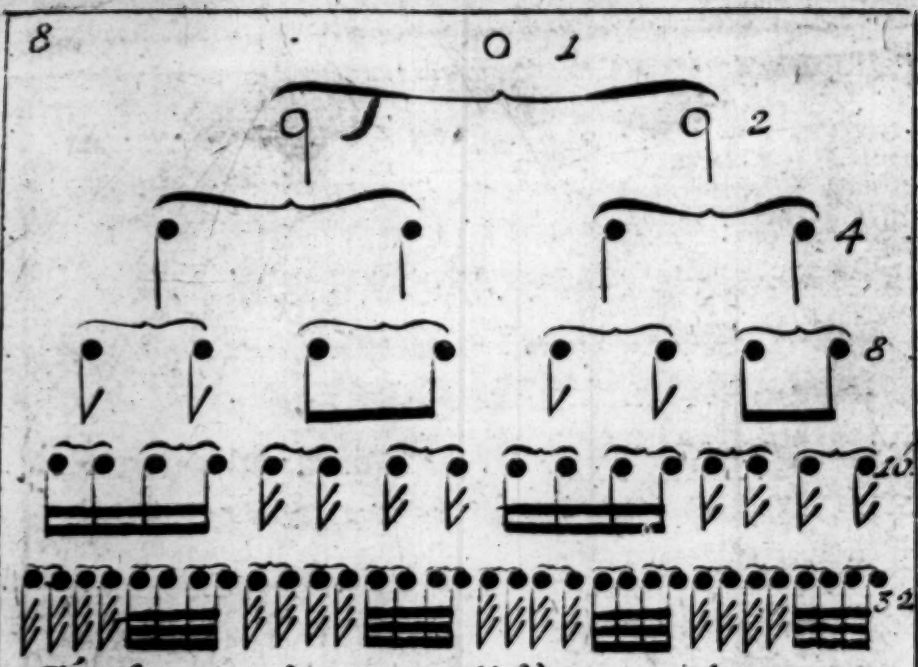
And of the first kind there are Six only now generally made use of, and are made after this Manner. Viz. a Semibreve 𝅝. a Minim 𝅗𝅥. a Crotchet ♩. a Quaver ♪. a Semiquaver 𝅘𝅥𝅯. a Demiquaver 𝅘𝅥𝅰

To remember the difference you may observe a Semibreve to be somewhat like y Letter O open and without any stroke or tail to it either upwards or downward, a Minim is that open Mark with a tail to it, a Crotchet has a black head with a plain tail or stroke either up or down, a quaver is, when the tail has one dash added to it, a Semiquaver has two, and a Demiquaver three, as you may observe in their several figures expreſt before.

Phil: I think you have explain'd this very well; but how shall I know the length of each Note:

Theo: A Semibreve is as long in singing as while you can tell four strokes of a large pendulum Clock; a Minim half so long; a Crotchet a quarter: a quaver $\frac{1}{8}$. a Semiquaver $\frac{1}{16}$. a Demiquaver $\frac{1}{32}$. but for a farther Illustration I shall give you a Scheme of the six Notes, by which you may much plainer distinguish what proportion they bear to each other.

Here follows the Scheme.



These are what we call Notes, and you may observe by this Scale, that one Semibreve includes or is as long as two Minims, a Minim as two Crotchets; a Crotchet as two Quavers; a Quaver as two Semiquavers; & a Semiquaver, as two Demiquavers. for a farther Illustration, Suppose a Semibreve divided into two equal Parts, they are Minims, if into four they are Crotchets; and so on to thirty two Parts which are Demiquavers, as you see above.

Phil: *I think you have explain'd this enough, but pray what are the other Marks you mention.*

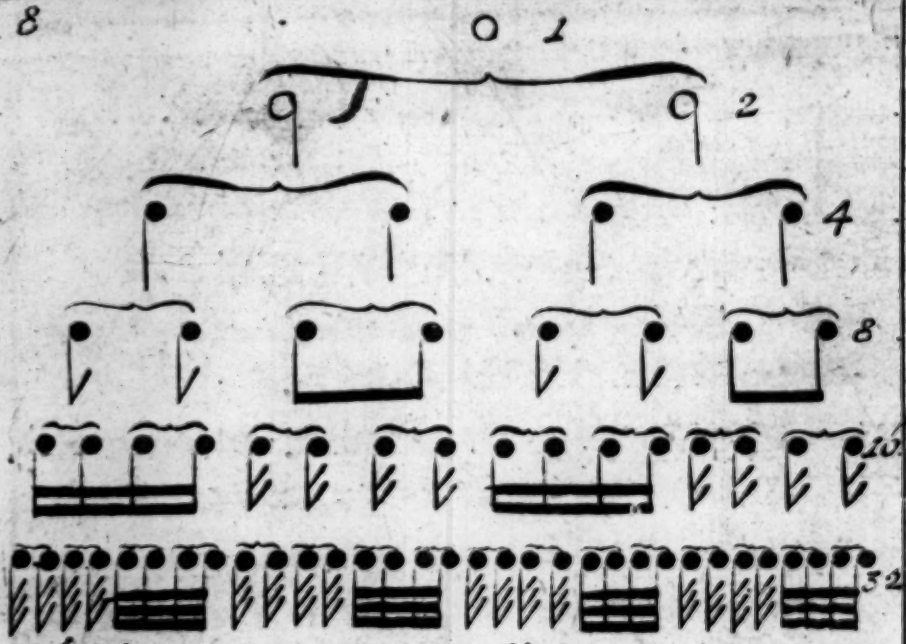
Theo: *The next in Order, because relating to Sound (as well as ♩ & 𝅗𝅥 Notes) are flats and sharps, a flat is made thus ♭. a sharp thus ♯. ♩ use of ♭ flat is to*

to lower the Sound of any Note before which it is plac'd half a note or tone: the Sharp or the contrary raises it so much which I shall make plainer to you by and by

The next Characters I shall speak of are Rests or marks for silence plac'd on any part of the five lines and distinguish'd thus

Phil. Pray why do you place the six Notes under them

Theo. To explain em. for Instance the Semibreve Rest is a thick stroke (as you see) drawn from any line down half way to the next (y mind) Rest goes up half way, the Crotchet (like a Tenter hook) turns off to the right hand, the Quaver to the left the Semiquaver with a double stroke to the left, the Demiquaver a treble stroke to the left, the use of which are that where ever you meet with em, you are to rest or keep silent, so long as you must be performing those notes whose absence they supply when a stroke is drawn from one line to the next you must not think it a Semibreve & Minim rest joyn'd, but two Semibreves and when drawn to another line 'tis four Observe the Semibreve rest is always a whole bar in any sort of Time what ever which you'l the better understand.



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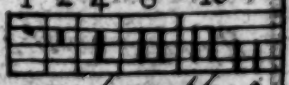
when I come to speak of Time but hires an example of what now mentiond in the first division is a Semibreve rest which stands for a Semibreve or one bar the 2d for two the 3d for four 4th for eight and the last for sixteen bars.



Phil. This is very plain but what mean you by a bar

Theo. Tis a strait stroke drawn across the five lines and divides the Notes into equal quantities in order to the keeping or beating of Time. the next is a Tye, which is a slurd line drawn over 2 or more Notes viz. these but one Syllible to Sing to em

for example the word Sing has four Notes tyd and the Syllable es two. The last Caracter I shall now mention is a Direct made at the end of the 5 lines to shew you that the first Note in the next five is upon that line or space where the Direct is plac'd.

I shall in the next place attempt something concerning the Tone or Sound of your Notes and the farther use of flats and sharps as I before hinted

Phil. I thank you Sir.

Concerning the Tone or Sound of Notes

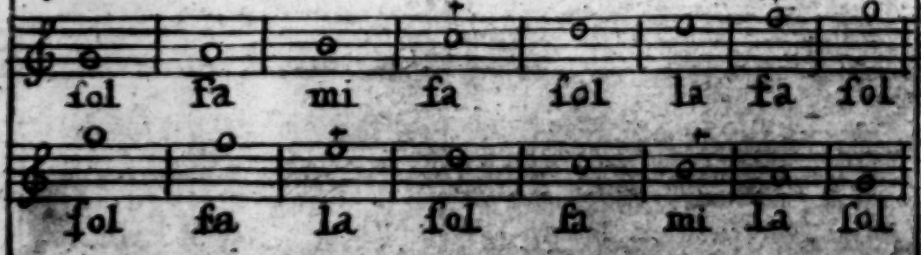
Having in the two preceeding Chapters given You an account of the Gamut the six kinds of Notes & other Characters thereunto belonging I shall now proceed to some directions relating to the Tone or Sound of the Notes which when plac'd upon the five lines as they ascend or descend that is from line to space & from space to line are accounted either whole Tones or Semi-tones that is whole Notes or half Notes & are distinguish'd one from another by the two Columes of Names in the Gamut for Instance from Gamut *to* Are *is a whole Tone from* Are *to* Bmi *another from* Bmi *to* Cfaut *but half a Tone from* Cfaut *to* Dsolre *a whole Tone from* Dsolre *to* Elami *the same from* Elami *to* Ffaut *but half a Tone from* Ffaut *to* Gsolreut *a whole Tone & so up to the top of the Gamut & if it was possible for a gradual progression to take in a Thousand Notes more they must all ascend in the same proportion of Sound as the first eight Notes do which I have above mention'd*

Phil. *I understand you S^r. but pray wch is my best Method readily to remember without Book the whole Tones from the half Tones*

Theo *Only by observing that from* B *to* C *and from* E *to* F *ascending and from* F *to* E *&from* C *to* B *descending are the half Tones all the rest are whole Tones And in Solfaying from* mi *to* fa *and from* la *to* fa *are half Tones ascending & from* fa *to* la *and from* fa *to* mi *are the half Tones descending*

Phil. *Pray give me an Example*

Theo. *I shall by setting down eight Notes in the* G *Cliff marking with a Cross the Note that riseth or falleth half a Tone*



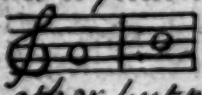
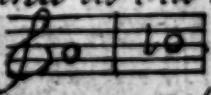
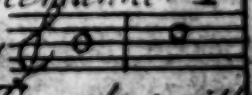
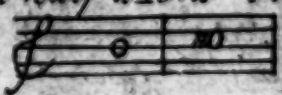
Here you may observe that fa *or* C fol fa *riseth half a Tone above* mi *or* B fa be mi *and* fa *or* E fa ut *riseth half a Tone above* la *or* E la *then descending it must be but half a Note from* fa *to* la *or* mi *as I before hinted*

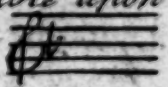
Phil. *But how shall I distinguish em*

Theo. *Observe that all whole Tones have a chearful Sound & all half Tones a Melancholly one either rising or falling and I know of no better way to learn em than by applying to some Skilful Person either to Sing the eight Notes often over to*

you or play 'em upon some Instrument till such time as you can retain the Sound your self, but to give you yet a further Illustration we'll suppose all whole Tones to be inches & half Tones half inches w.ch is a Mathematical demonstration upon any String'd Instrument for Instance, take a Violin and draw the Bow over any open String and observe the sound it gives, then place your fore finger upon that String about an inch from the top of the Neck & draw the Bow again you'll find it a whole Tone, then put your middle finger close to the other w.ch is about half an inch and you'l find that will produce but an half Tone.

Phil. I understand you, but pray S.r explain the use of Flats and Sharps to me.

Theo. I promis'd I would, and as I told you they rais'd or sunk any Note they are put before half a Note or Tone, I'll make it plain by a short Instance or two as this  these Notes are a full Tone from each other but place a Flat before **mi** and it's but half a Tone from **la** to **mi** as thus  in like manner I will put down two more notes thus  to shew from **mi** to **fa** is but half a Tone but with a Sharp thus before it  makes it a whole Tone

If a Flat or Sharp is plac'd at ye beginning of the five lines it affects every Note upon that line or Space for Instance thus  a Flat plac'd upon B shews all the Notes upon that line must be sung Flat unless contradicted by a Sharp the like rule must be observ'd in Sharps

There is one other Character call'd a Natural made thus ♮ the quality of it is to reduce any Note made flat or sharp by the governing flats or Sharps plac'd at the beginning of the lines to its primitive Sound as it stands in ye Gamut as for Instance a flat plac'd in B atthe beginning of the line makes all Notes in that line flat unless the Composer has a mind to have some one or more of them sharp and then this Character is put before such Notes instead of a Sharp

And although this Character is mightily us'd in our Modern Musick especialy ye Italian yet I dont see there is any great occasion for it, because flats and sharps produce the very same effect; and as it occasions a Note sometimes to be sung flat as well as sharp it often serves rather to puzzle than help a young proficient in his performance.

Concerning the length of Notes

Having explaind the six several kinds of Notes now made use of & given you a scale as they lessen in proportion till a Semibreve becomes divided into 32 demiquavers I shall add one familiar Instance for your farther Instruction which I hope will give you a clear & just Idea of the proportion of ery Note with regard to each other. Suppose then an inch was the length of a Semibreve divide it into two equal parts they become Minims the next division makes em Crotchets the next Quavers then Semiquavers & lastly Demiquavers so that a Minim may be accountid ½ an inch a Crotchet a 4.th a Quaver an 8.th a Semiquaver a 16.th and a demiquaver a 32.d part of an inch or Semibreve

Phil. *This is very plain but I have seen now & then a Character in Musick made thus* *pray what is it!*

Theo. *Tis a Breve which is as long as two Semibreves & is sometimes us'd in Church Musick & often for the Close or last Note on't*

Phill. *Pray what means a little dot I see plac'd by a note sometimes.*

Theo *Tis a point of addition & makes the Note half as much more and is always put on the right side thus*

and so after any other Note as the Composer has occasion for it. but to explain it more particularly I shall give a short Scheme after the same manner as that you have already had which take as follows

Observe that as one Semibreve is as long as 2 Minims a prick'd Semibreve is as long as three. the same Rule of proportion holds with respect to any other Note.

Phil: I understand you Sr. but in this as well as the other Scheme I observe some of ye Notes have either 1, 2 or 3 strokes made thro the tails tying 2 or more together; pray what means that.

Theo. Tis no more than this, as single Quavers. Semiquavers, & Demiquavers, distinguish'd from each other by the tail being turn'd up or down with either 1 2 or 3 dashes added, 'tis usual that when 2 or more of these kind of Notes are to be sung to one Syllable, they are not made single, but dash'd thro ye tails all at once as occasion requires, for Instance suppose 2 Semiquavers and 1 Quaver to be sung to one Syllable you should not prick them down thus but thus & in Lessons

that have many of em, the strokes thro ye tails are a help to ye sight & you may more easily discover how many there are of each kind in a bar than if they were in Single Notes for Example

Single Notes the same Notes ty'd

The single Notes are not so distinct to ye Eye as them that are ty'd 4 & 4 together, for which reason this kind of tying is of great use to facilitate ye performance of any Lesson wherein they are made use of especcaly in quick Vocal & Instrumental Musick. I have been ye more particular because I wou'd not let any thing escape you that is necessary to be known towards your attaining to ye performance of a plain Hymn or a Psalm Tune I shall only add some Instructions for keeping or beating of time, then leave you to the practice of a few short Lessons as preliminaries to the performance of ye several Psalms and Anthems I shall leave with you for your farther pradice and improvement.

I thank you Sr. most heartily.

Chap 5th

Of beating or keeping of Time

Theo. Time is a thing so necessary to be observ'd in a Musical Performance, that without an exact Agreement among the several Performers, 'tis impossible to do it as it ought to be done.

Phil. I believe what you say, but pray explain it to me a little.

Theo. I will. Time is a certain and positive Way of measuring ye Notes & Rests made use of in a Piece of Musick whether Vocal or Instrumental, & if rightly observed occasions the Performance to be exact, and all ye Parts whether two or more, will fall in with each other according to the Intention of ye Composer.

There are several kinds of Time, invented for the sake of Variety and may all properly be reduc'd to two Sorts that is Common and Tripple Time, which is measur'd either by an even or an odd Quantity, as four or three, but before I go on, I beg of you to remember I mention'd a Bar, which is a plain Stroke drawn cross the five Lines, & serves to make an equal Division of a Song or Lesson as to the Notes or Rests in it, not for Number but Quantity. So that if a Lesson is compos'd in Common Time, the Bar is put between every Semibreve, or so many lesser Notes as make one throughout

the whole Lesson

Of Common Time there are three kinds which are mark'd thus C. ¢. 𝄵 or 2. the first denotes a very slow Movement, the second a middling Movement & the two last a quick Movement. Now one of these is always plac'd at the Beginning of a Lesson immediately before or after the Cliff, which governs ye whole Song, if not contradicted by any other Sign, & ye Way of beating this Time is by putting ye Hand down at the Beginning of every Bar, and taking it up when the Bar is half gone. for Instance, one Semibreve fills a Bar, and if your Lesson consists of Semibreves, you must strike your Hand down at ye Beginning of that Note & take it up at the last half. If Minims one down and one up. If Crotchets 2 down & 2 up. the like equal Division must be made with Regard to all lesser Notes.

You may practice beating of Time even without singing, by only repeating 1. 2. 3. 4. as leisurely as ye Click or Sound of ye Pendulum of a large Clock moves, striking your Hand down at 1 and taking it up at 3. and four of these Strokes is ye Length of a Semibreve, which Note (or that Quantity in lesser Notes or Rests) makes a Bar in Common Time.

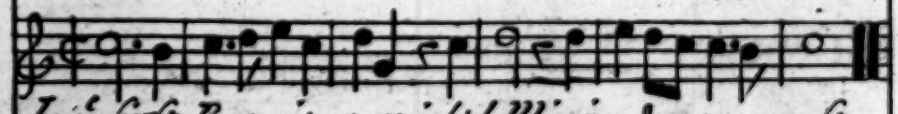
Phil. Pray give me an Example of this.

Theo. Here is one with ye second Mark or Mood for Common Time at the Beginning, And ye Letters d and u plac'd over ye proper Notes which should be down or up.

d u d u d u d u d u d u.

In the first Bar is a Semibreve sung half down and half up: in ye second two Minims one down & one up, in ye third is four Crotchets, 2 down, 2 up, in ye fourth 8 Quavers, 4 down 4 up, and every Bar is of an equal length in performing but to make it plainer, I will give you a Lesson with prick'd Notes and Rests.

d u d u d u d u d u d u.

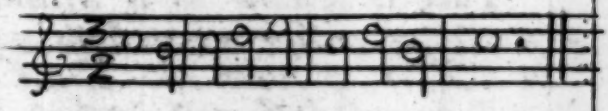


In ye first Bar is a prick'd Minim, & you must observe to take up your hand at ye prick, which is ye last third part of that Note; as likewise in ye fourth & fifth Bars there is a Crotchet Rest which you must take your Hand up at telling one softly to your self: for you are to observe that it helps to make up ye several Notes in those Bars the length of a Semibreve

Phil. I apprehend you Sr. and now if you please, I wou'd beg ye favour of you to explain to me what you call Tripple Time.

Theo. I will.

Of Tripple time there are 3 kinds chiefly made use of in Vocal Musick which are distinguish'd by having either 3 Minims 3 Crotchets or 3 quavers in each bar. 2 thirds of each bar with y^e hand down. & one up. & are known by their several Signs or Moods mark'd thus $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. which are likewise put at y^e beginning of y^e first five lines as y^e Signs for Common time are, of which I will give you three Examples. the first in Minims

thus 

2^d Crotchets

3^d quavers

this last being a very brisk movement is seldom us'd in Church Musick.

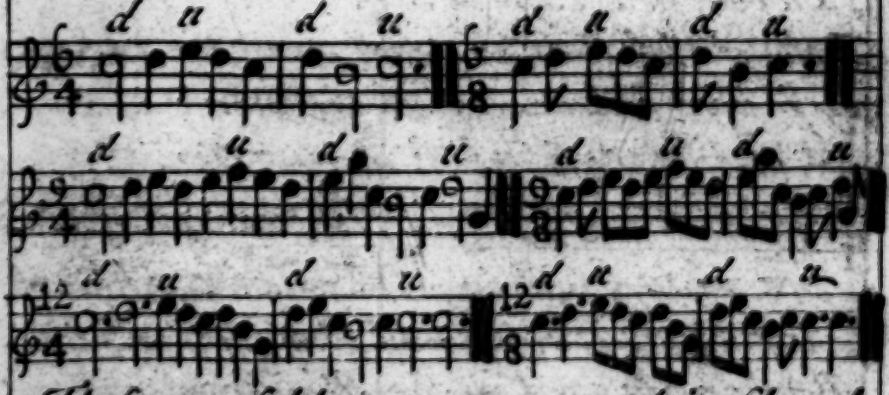
Phil. Why does the figure under the 3 differ in the three kinds. as 2. 4. and 8?

Theo. All kinds of Time are deduc'd from Common time, and as 2 minims 4 Crotchets or 8 quavers make up a bar in common time so these figures viz 2. 4. or 8 are plac'd under y^e 3 to denote what kind of Notes y^e tripple time of any Lesson is Compos'd of, as thus, if I see the Mood call'd three to Two mark'd thus $\frac{3}{2}$ then

the 2 having regard to 2 Minims which make ily a Bar in Common Time. I know that that Tripple Time must be in Minims, & as the 4 has Regard to Crotchets. & 8 to Quavers. & same Rule is to be observ'd as is given for Minims. If I see a Lesson with this Mood $\frac{3}{4}$ and there are 3 Minims or 3 Quavers in a Bar. I know the Mood is not right then, be-cause the 4 underneath has Respect to Crotchets and no other Notes. 4 Crotchets making a Bar as before hinted.

Phil: I understand you, but what other Sorts of Time are there?

Theo: There is a double Tripple, com-pos'd of either Crotchets or Quavers 6 in a Bar, 3 with the Hand down and 3 up. & mark'd thus. Crotchets $\frac{6}{4}$. Quavers $\frac{6}{8}$. there's two other kinds of 9 or 12 Crotchets or Quavers in a Bar mark'd thus $\frac{9}{4}$. $\frac{9}{8}$. & $\frac{12}{4}$. $\frac{12}{8}$. the first measur'd by 6 down & 3 up. the second 6 down and 6 up as will appear by the Examples.



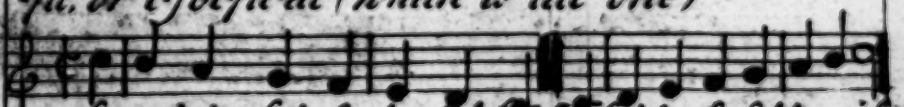
These are seldom or never us'd in Church Musick, so that if you practice only the Common Time, and the two first Sorts of Triple, 'tis sufficient for your present Purpose.

I desire you to observe further that whereas in Psalm Tunes & Hymns you'l often meet with more than one Semibreve in a Bar; & in some Church-Musick (wherein are seldom any shorter Notes than Crotchets us'd) no Bar at all, altho' y Musick is compos'd in common Time, in both which Cases you must be sure to beat Time to every Semibreve as if it was bar'd all the Way. Sometimes you'l see an Odd Minim, Crotchet, Quaver or 2 Quavers at the Beginning of a Piece whether in Common or Tripple Time immediately before the first Bar. Such odd Notes must be perform'd with the Hand up. Examples of which you'l often meet with in y Lessons and Anthems following.

Chap 6th

Some further Instructions with an Account of the several Keys us'd in Musick.

I wou'd now observe to you that a ring of 8 Bells if rightly in Tune are properly expresst by y eight following Notes beginning at C-sol-fa, or C-sol-fa-ut (which is all one)

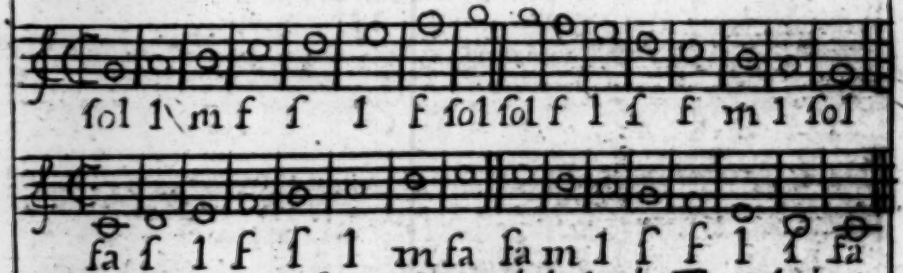


fa, mi, la, sol, fa, la, sol, fa, fa, sol, la, fa, sol, la, mi, fa

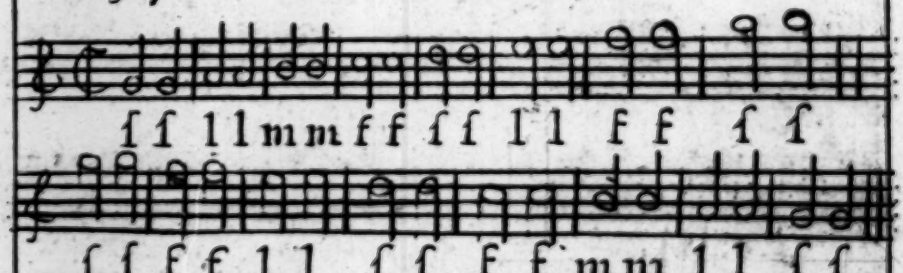
Here you have an odd Note both at the Beginning and in the Middle which must be kept Time to as if there was no double Bar at all. The last Note before the

the double bar and the odd one following being both with the hand up: which Instance will serve to direct you in keeping Time to all the odd Notes that you may ever meet with.

I shall now set you 8 Notes two several ways: the first as I set em before, & ye second like 8 Bells: both which ways are taught by Musicians.



When you can sing these rightly in Time being all in Semibreves, you may make a small variation for the sake of improving in keeping of Time, by dividing ye Semibreves into Minims, thus

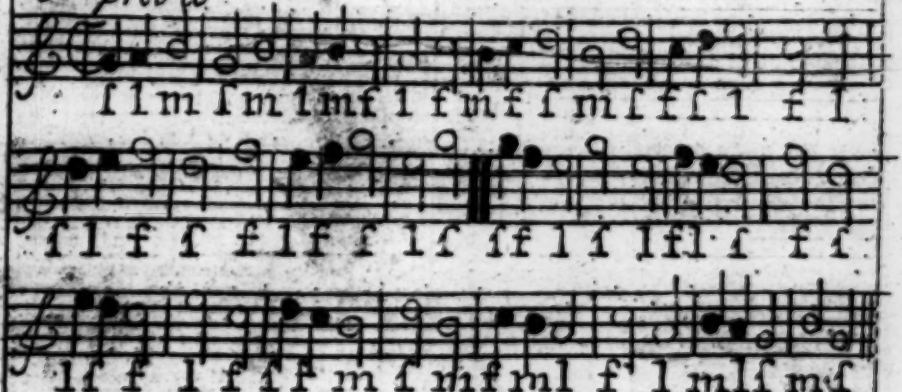


you may further vary in Crotchets & quavers by singing two down & two up of ye first and 4 down & 4 up of the second all in one Tone, which you may prick down your self

Phil I think I can and now I vou'd be glad of another Lesson.

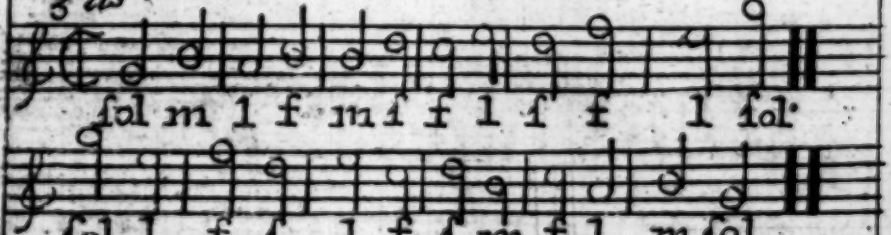
Theo: Here is one ascending and descending gradually three Notes at a time which is call'd proving of Thirds as thus

3ds prov'd



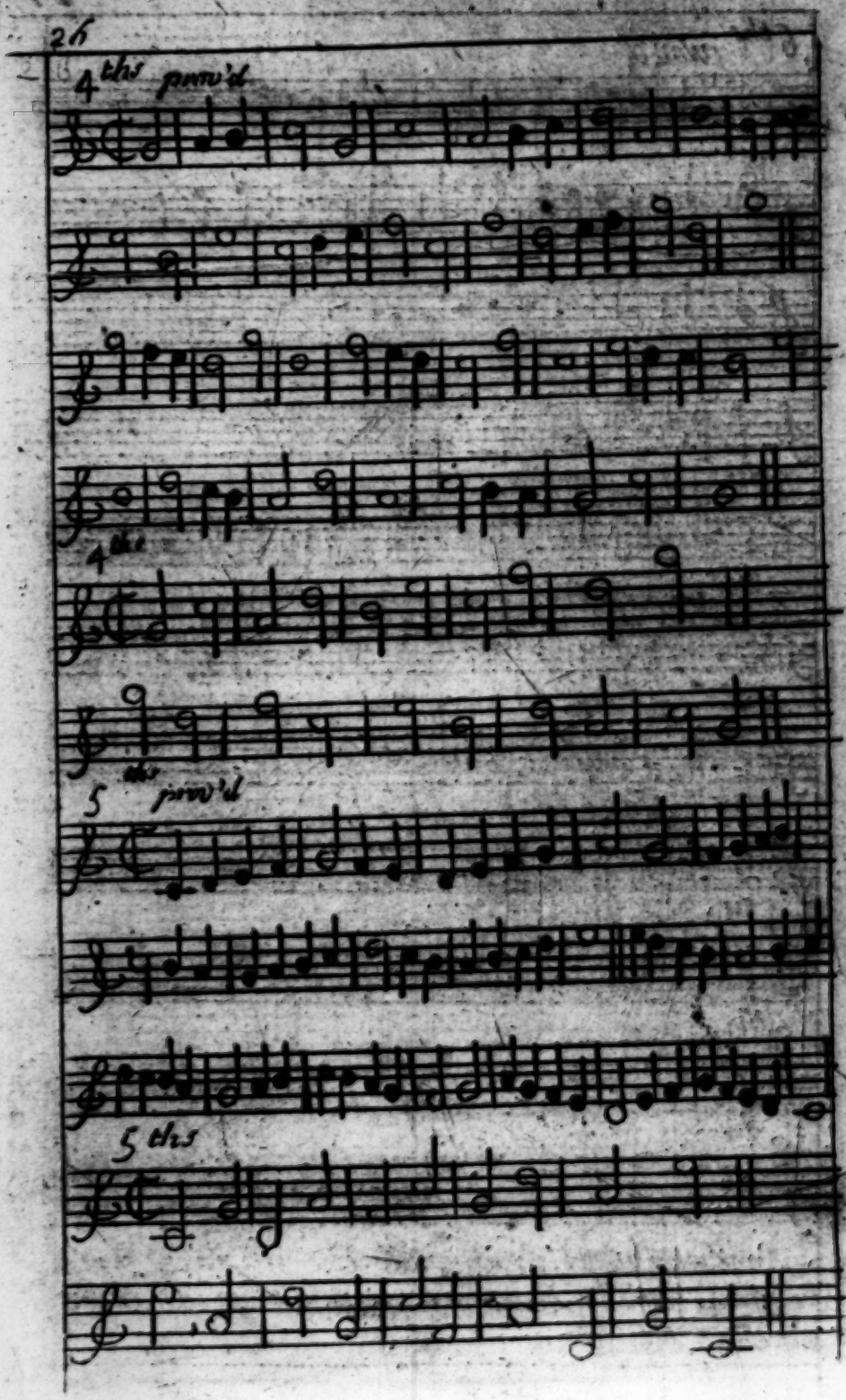
When you are Master of this you may proceed to 3ds without proving them: that is by leaving the middle Note of every bar quite out & then you move from line to line, or space to space, which distance is call'd a Third. as thus

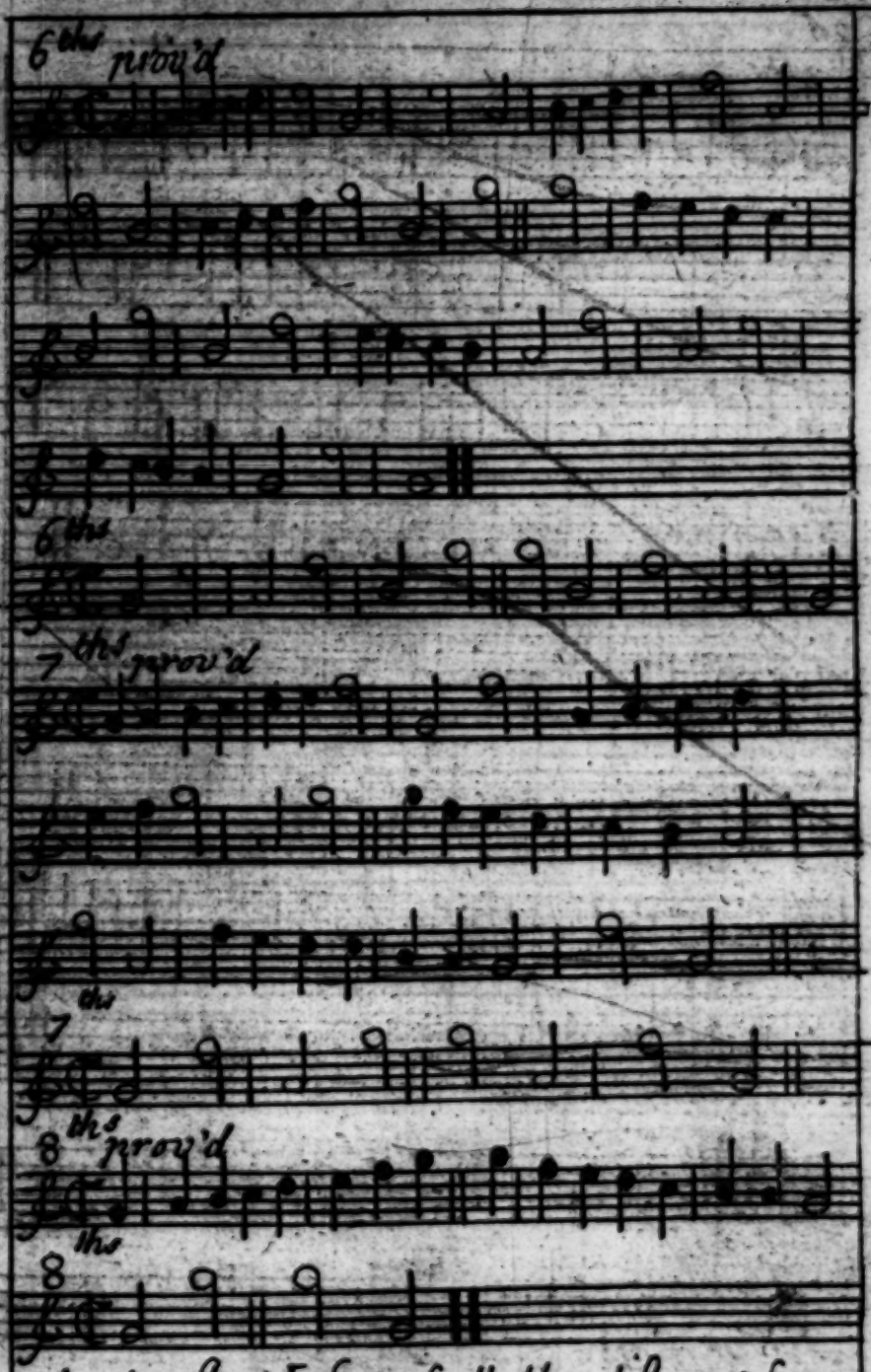
3ds



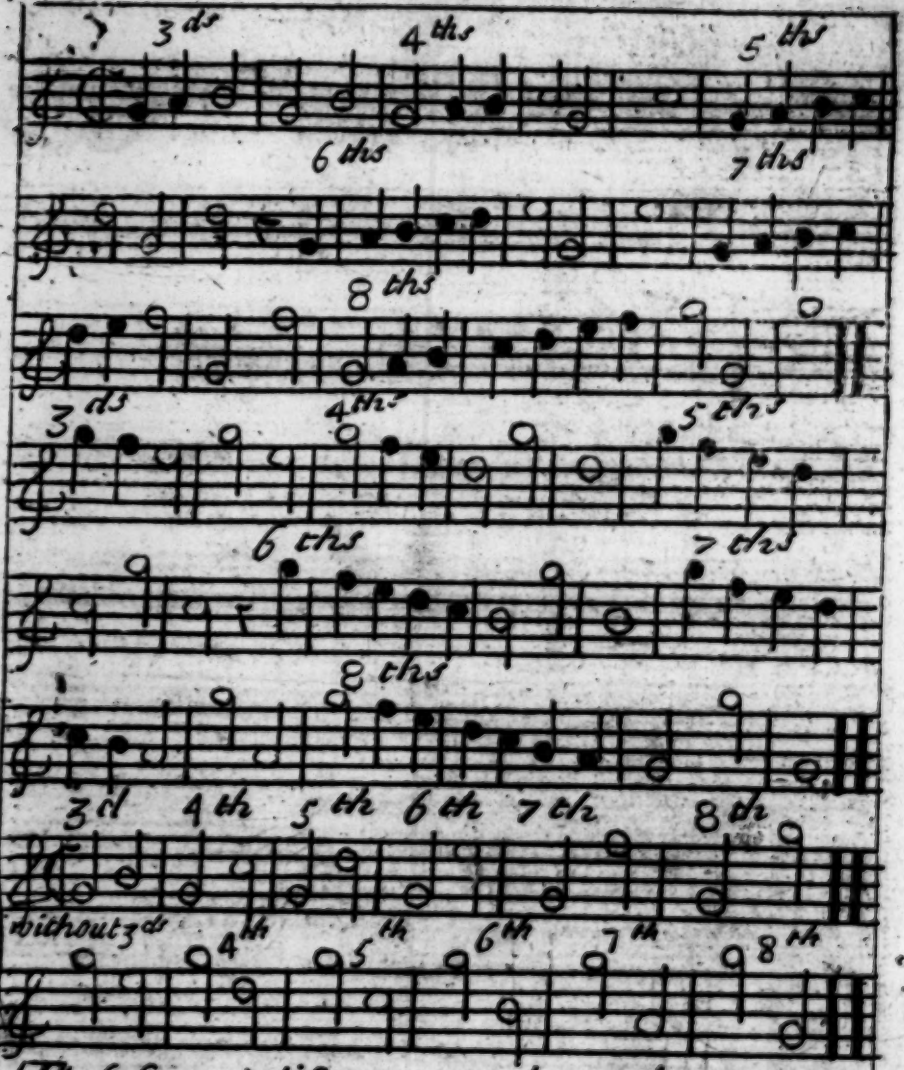
In like manner all distances are learn'd, first by proving them up & then leaving out ye intervening Notes, as you'l see in ye following Examples.

I shall leave placing ye Letters under the Notes because I hope by this time you can go on without that Assistance

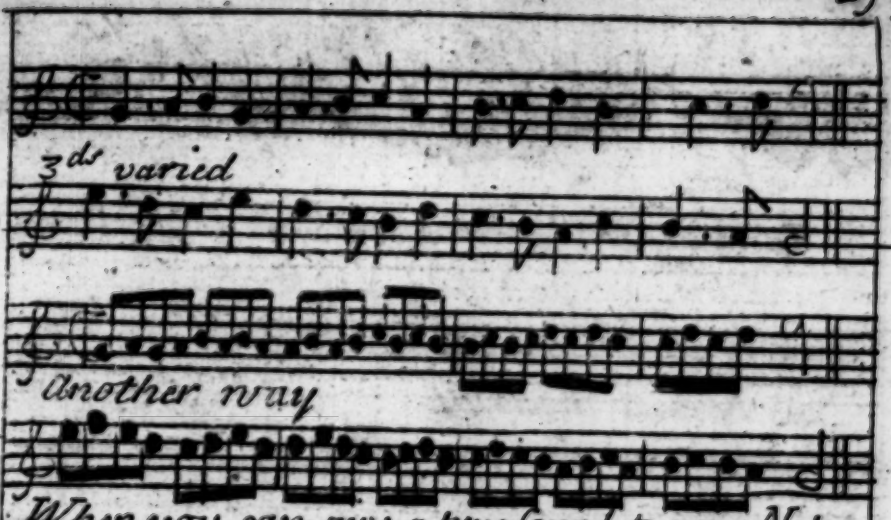

4ths pow'd
4ths
5 ths pow'd
5 ths



Another short Lesson of all the distances from 3ds to 8ths prov'd as follows



These several distances may be varied as you please. as for Instance you may begin your 3ds or 4ths in Csolfa (which is a line below the five) as ye 5ths begin and carry any of em to what extent you please either up or down and you may for improvement in keeping Time, turn any of em into prick'd Notes after ye manner following



When you can give a true sound to your Notes that is sing ỹ proper whole or half Tone that belongs to 'em you'l not then be confin'd to Solfaying, but may use any other Syllables as persons do who dont understand Musick, when they hum over any Tune, or Song without the proper words for the use of Solfaying is only to assist learners in giving the true Sound to each Note as before hinted.

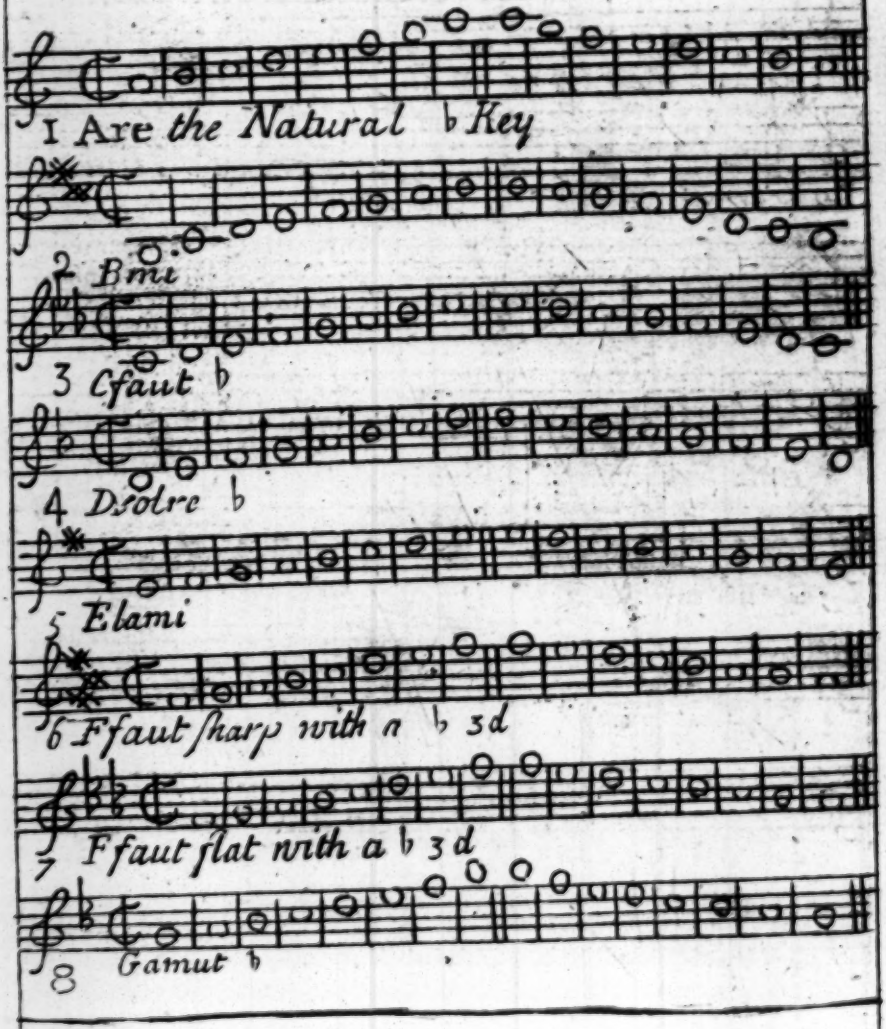
I shall now shew you the several Keys generally made use of in Musick which tho numerous may be reduc'd to two only Flat and Sharp viz. Are and Cfaut the two Natural Keys.

Phil Pray what do you mean by a Key

Theo. Tis a certain Sound or Note which the tendency of ỹ Air of any piece of Musick inclines it to end in, and takes its Name from one of ỹ first Seven Notes in the Gamut, for Instance, Suppose ỹ last Note in ỹ Psalm tune is in Gamut or Gsolreut in ỹ Base or Treble then we say that Tune is in Gamut; if it ends in Are or Alamire then tis in Are &c. so of all ỹ rest.

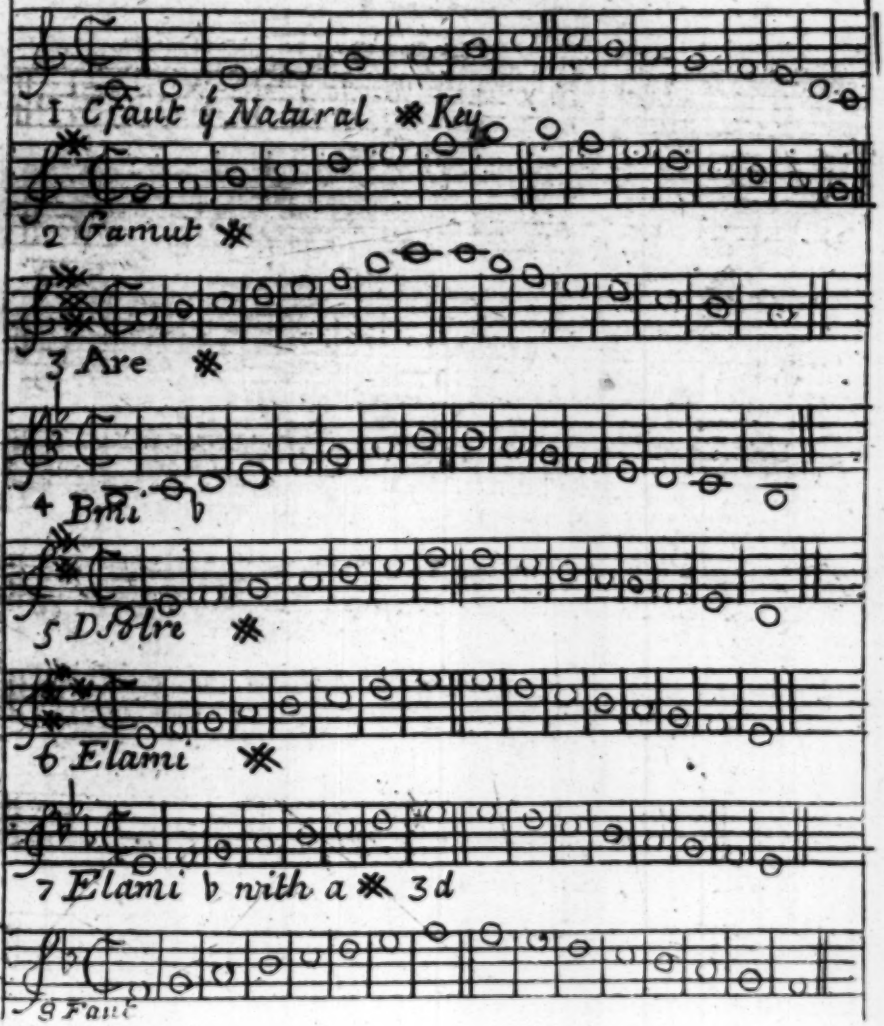
and is denominated Flat or sharp from the flats or sharps plac'd at the beginning of the five lines.

To make it plainer I will set you 8 Notes in all the Keys: first going thro the flat Keys: which are all reduceable to the Natural Key: viz: Are: all the rest being made like that by the help of flats or sharps.



These are the flat Keys generally made use of ♭ the effect that Musick in any of these Keys has upon our passions is to produce in us a Serious grave or Melancholly disposition of Mind.

The sharp Keys have the contrary Effect ♯ incites us to be Gay or Chearfull. and of a Lively disposition. which are all reducable to the Natural Key. viz: C faut.



Now in these several Keys you are to observe that you must rise or fall a whole Tone or Note, or half a Note just as you do in the two Natural Keys.

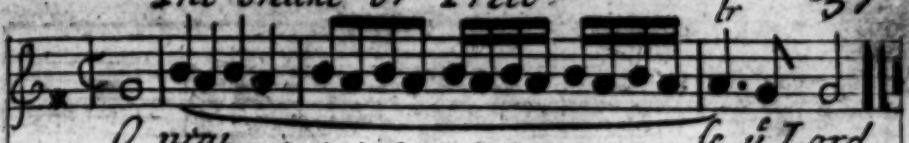
I will now set you two Psalm Tunes, one in each Natural Key, which when you have pretty well master'd ye other Keys which may be reckon'd Artificial) will appear upon comparing them with these two, easy to perform.

So recommending you to a diligent practice of these short Instructions & the help of a better Master: I shall take my leave wishing you good success in your future Studies.

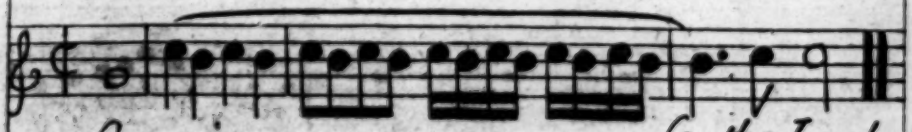
Phil: I thank you most heartily good Theophilus. for your kind Instructions & good wishes; and may ye Almighty grant that after our sincere endeavours to praise and please him here, we may be made Partakers of his Glorious Kingdom and with the Heavenly Choir, incessantly praise the Divine Majesty, in the Unity of the Father Son & Holy Ghost, who liveth & reigneth one God world without end.

Theo: Amen.

The Shake or Trill

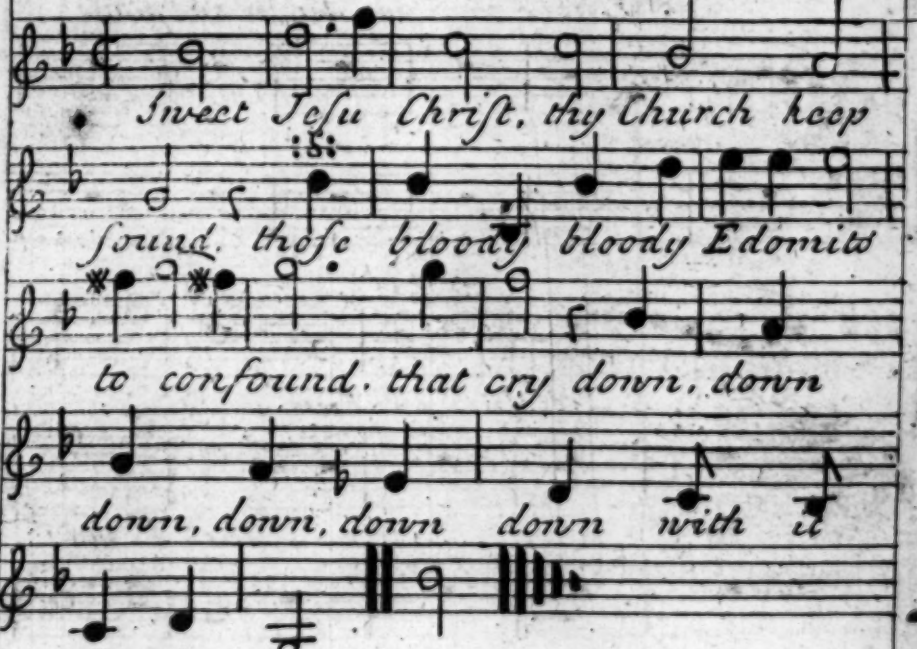


The Shake upon the half Note.

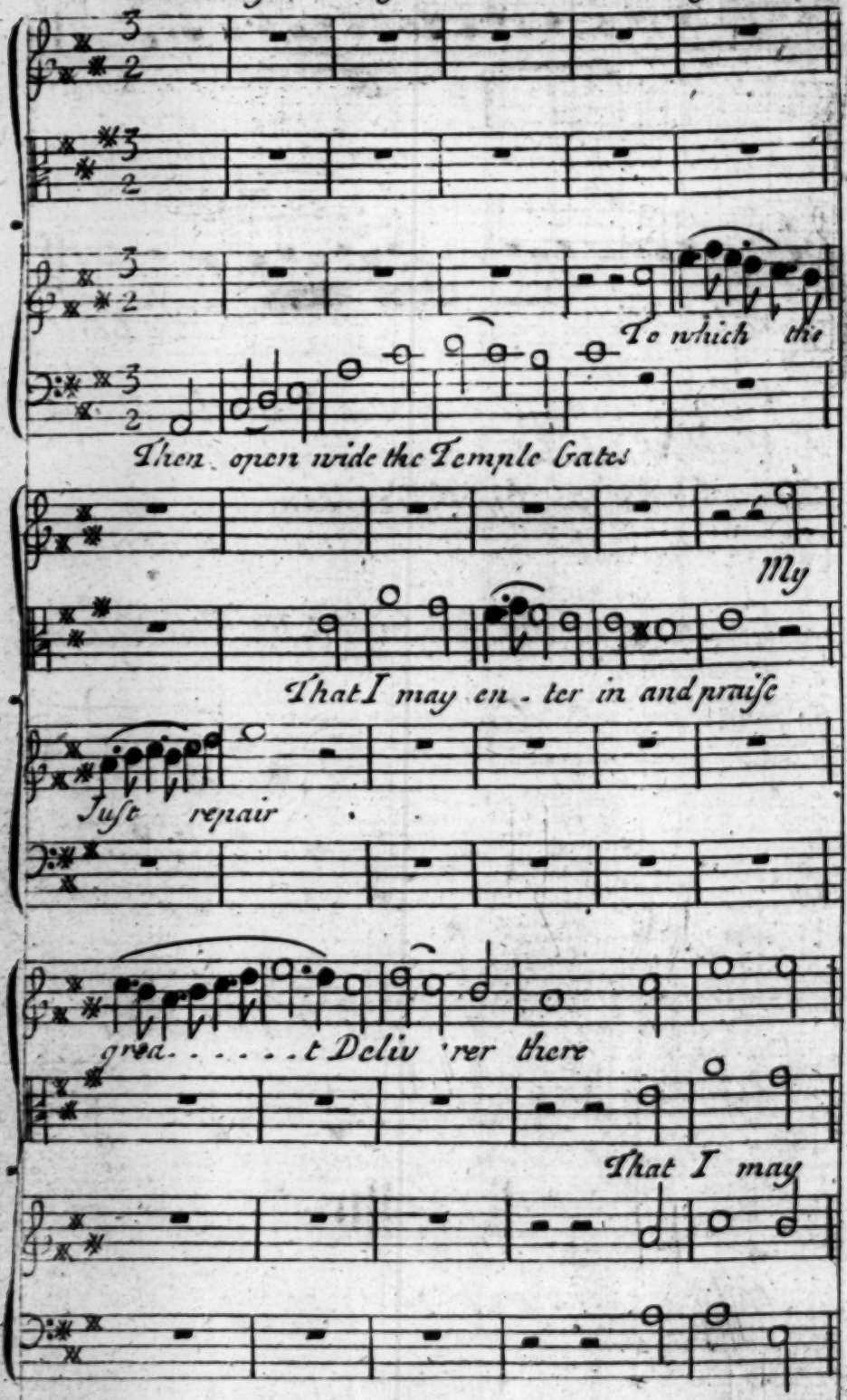


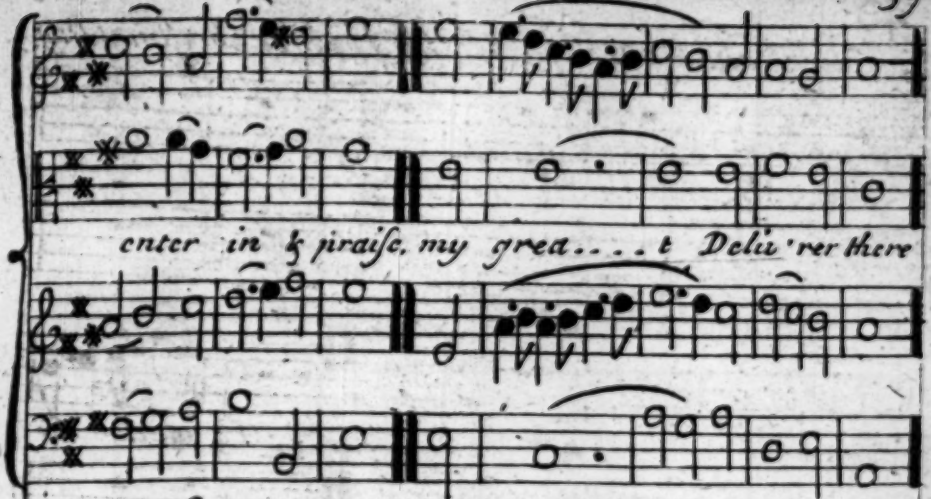
I have made Use of the Word Praise for the Trill, thinking it more proper than calling the Notes by their Names.

A Canon in the Unison by Mr. Jn.o Hilton.



Sandwich Tune. Ps. 118th V. 19th to the End. for Christmas Day.

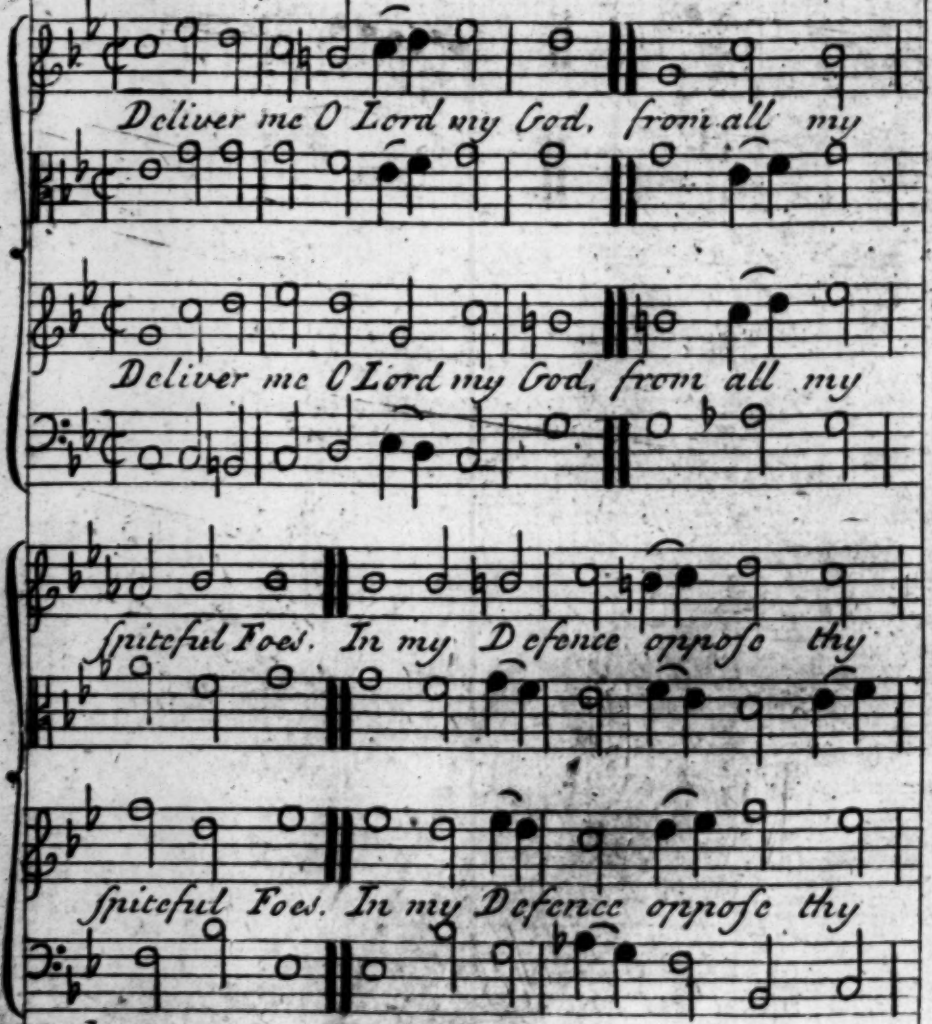


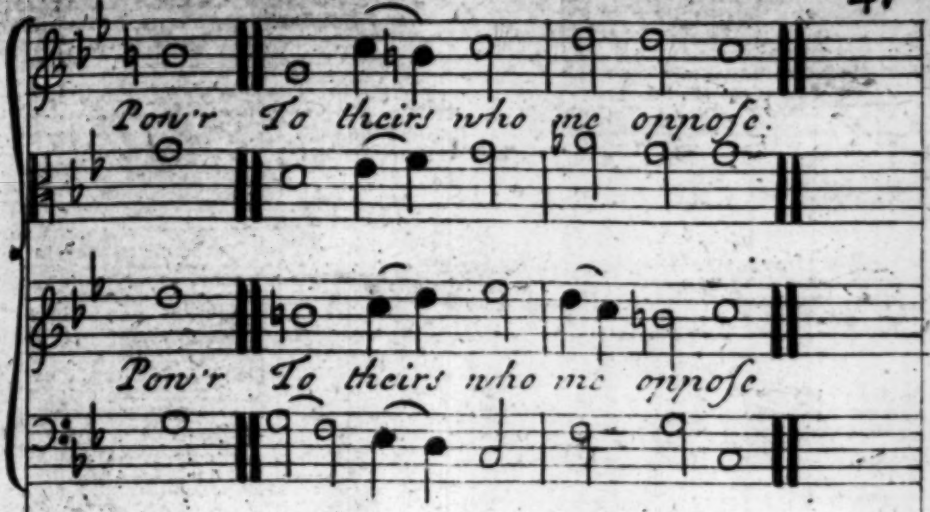


20.21 Within those Gates of God's Abode.
To which the Righteous press
Since thou hast heard & set me safe.
Thy holy Name I'll bless..
22.23. That which the Builders once refus'd
Is now the Corner Stone
This is the wond'rous Work of God,
The Work of God alone.
24.25. This Day is God's, let all the Land
Exalt their chearful Voice:
Lord we beseech thee save us now,
And make us still rejoice.
26 Him that approaches in God's Name,
Let all th' Assembly bless;
We that belong to God's own House
Have wish'd you good Success.
27 God is the Lord thro' whom we all
Both Light and Comfort find.
Fast to the Altar's Horn with Cords,
The chosen Victim bind.
28 Thou art my Lord O God and still,
I'll praise thy holy Name.
Because thou only art my God.
I'll celebrate thy Fame.
29 O then, with me, give Thanks to God,
Who still does gracious prove
And let the Tribute of our Praise
Be endless as his Love.

Durveston Tune.

Psalm 59th Ver. 1. 2. 3. 4th for 30th of January. being the Martyrdom of the Blessed King Charles the First.



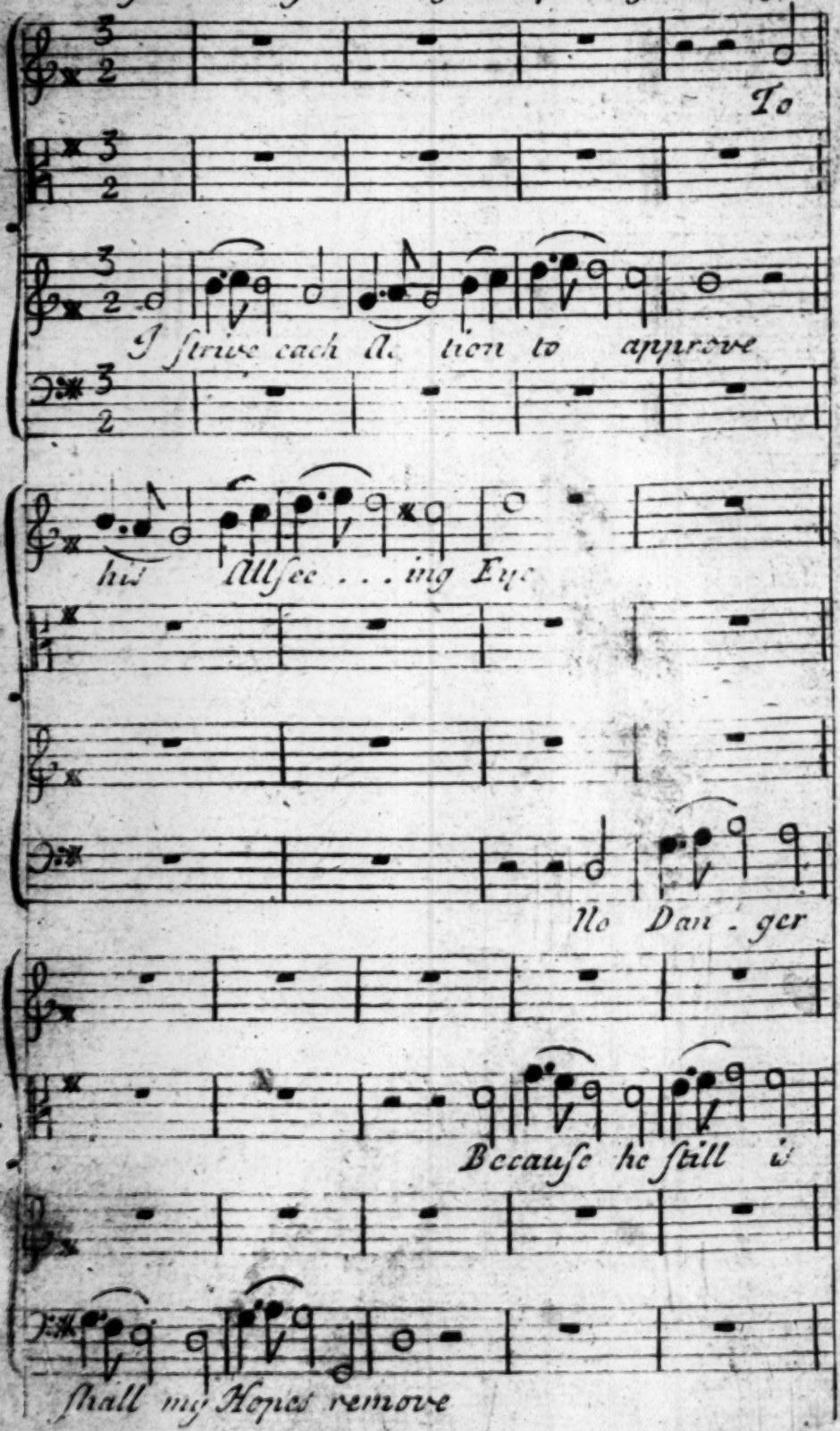


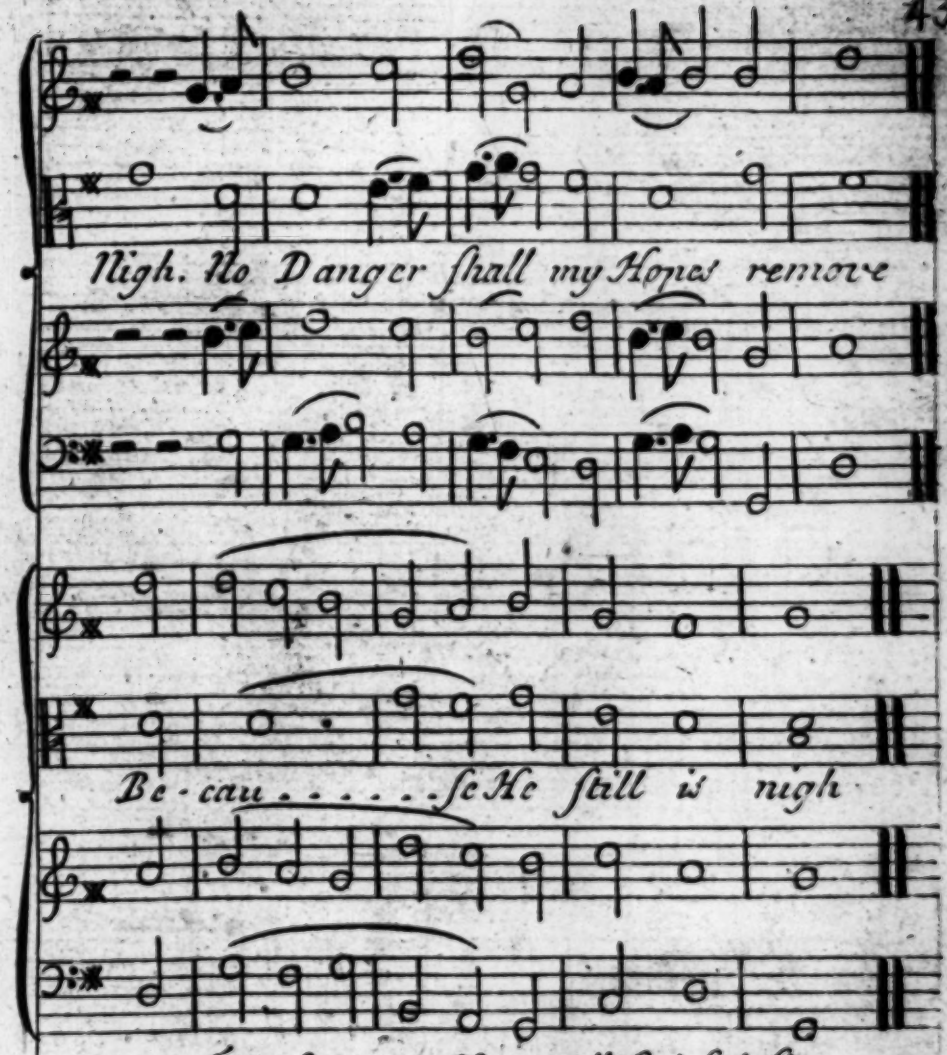
2 Preserve me from a wicked Race,
Who make a Trade of Ill;
Protect me from remorseless Men
Who seek my Blood to spill.

3 They lie in wait, and mighty Pow'rs
Against my Life combine
Implacable, yet Lord thou knowst,
For no Offence of mine.

4 In Haste they run about & watch,
My guiltless Life to take;
Look down O Lord on my Distress
And to my Help awake.

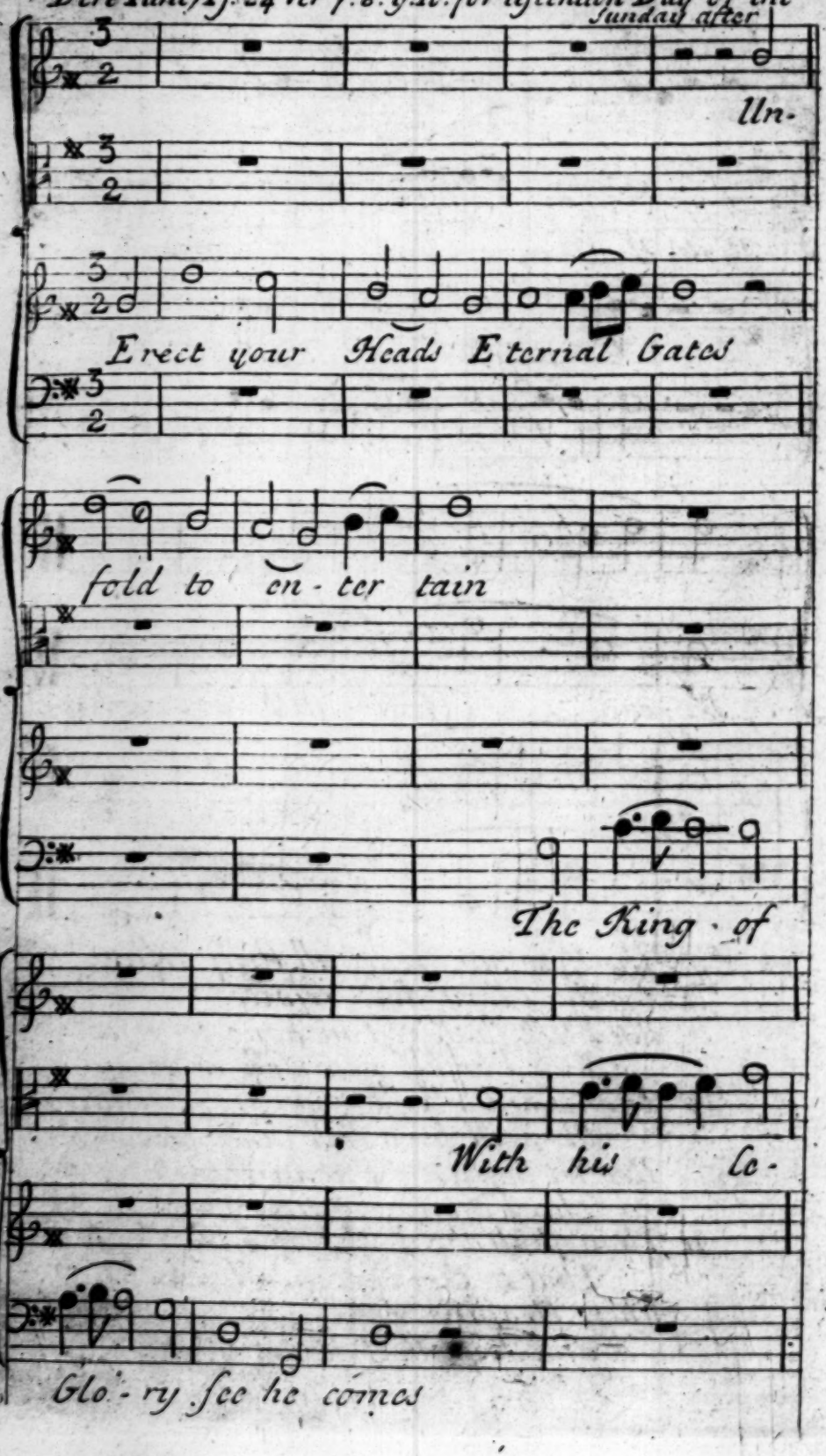
Dorchester Tune Ps 16th V 8. 9. 10. 11. for Easter Day.

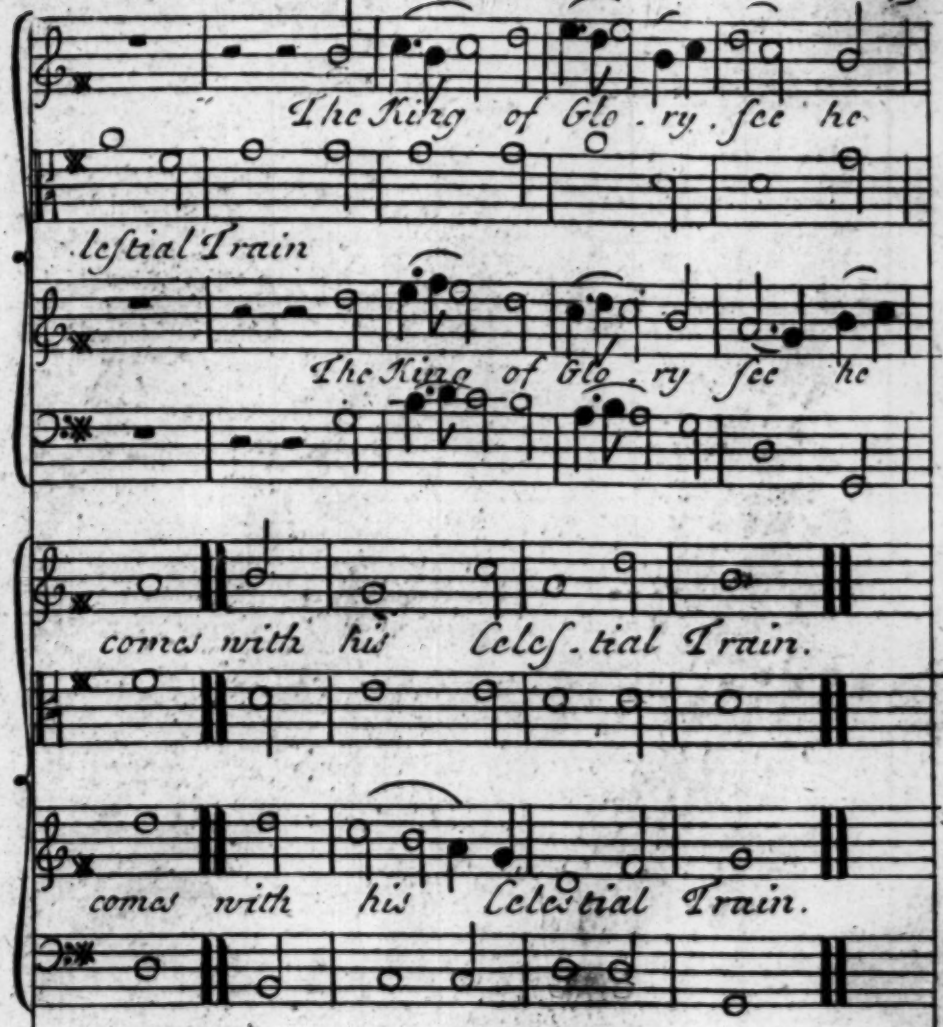




9 Therefore my Heart all Grief defies:
My Glory does rejoice;
My Flesh shall rest in hope to rise;
Wak'd by his pow'rful Voice.
10 Thou, Lord, when I resign my Breath
My Soul from Hell shalt free:
Nor let thy Holy One in Death.
The least Corruption see.
11 Thou shalt the Paths of Life display
That to thy Presence lead
Where Pleasures dwell without Allay
And Joys that never fade.

Here Tune/Ps. 24 Ver 7. 8. 9. 10. for Ascention Day or the Sunday after



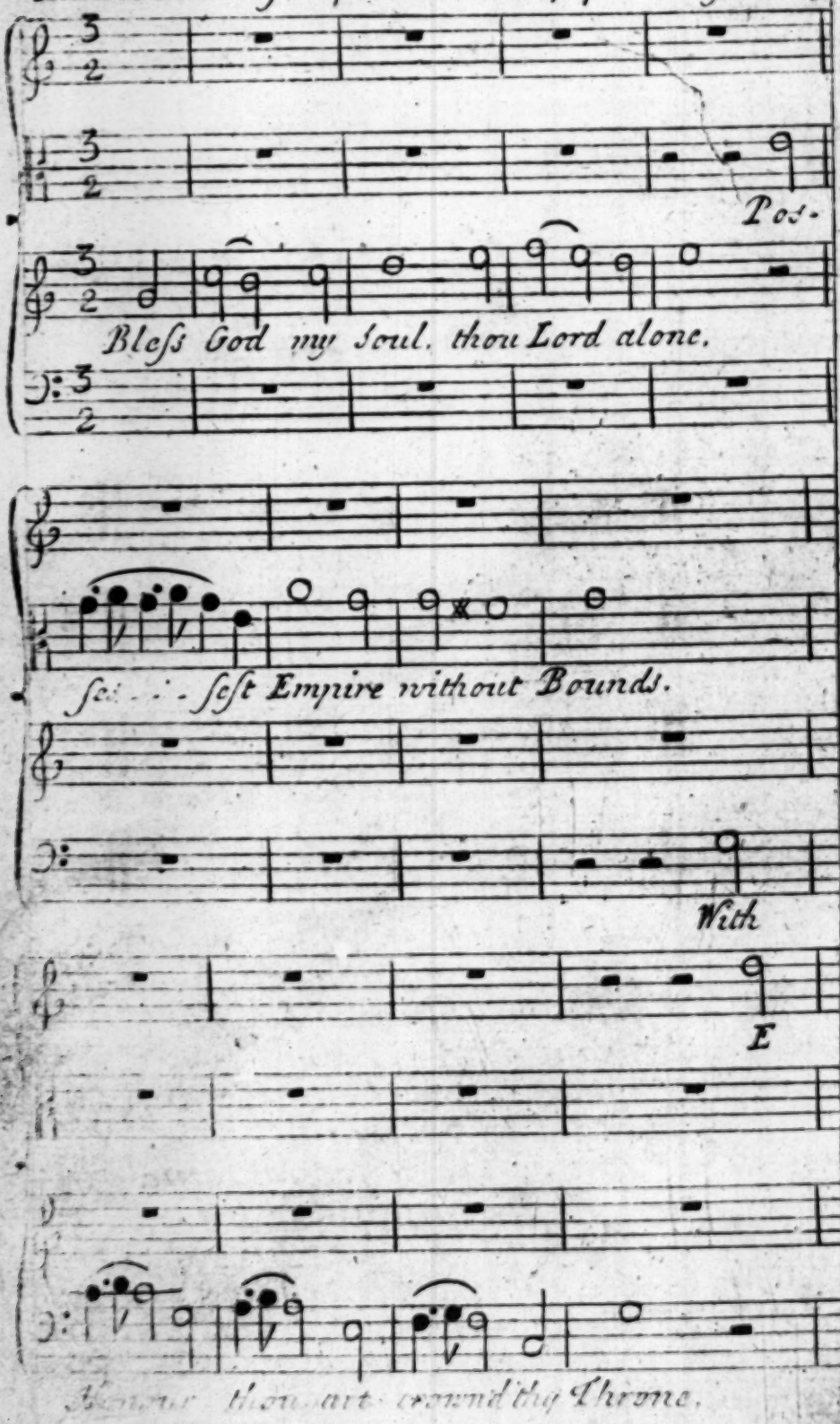


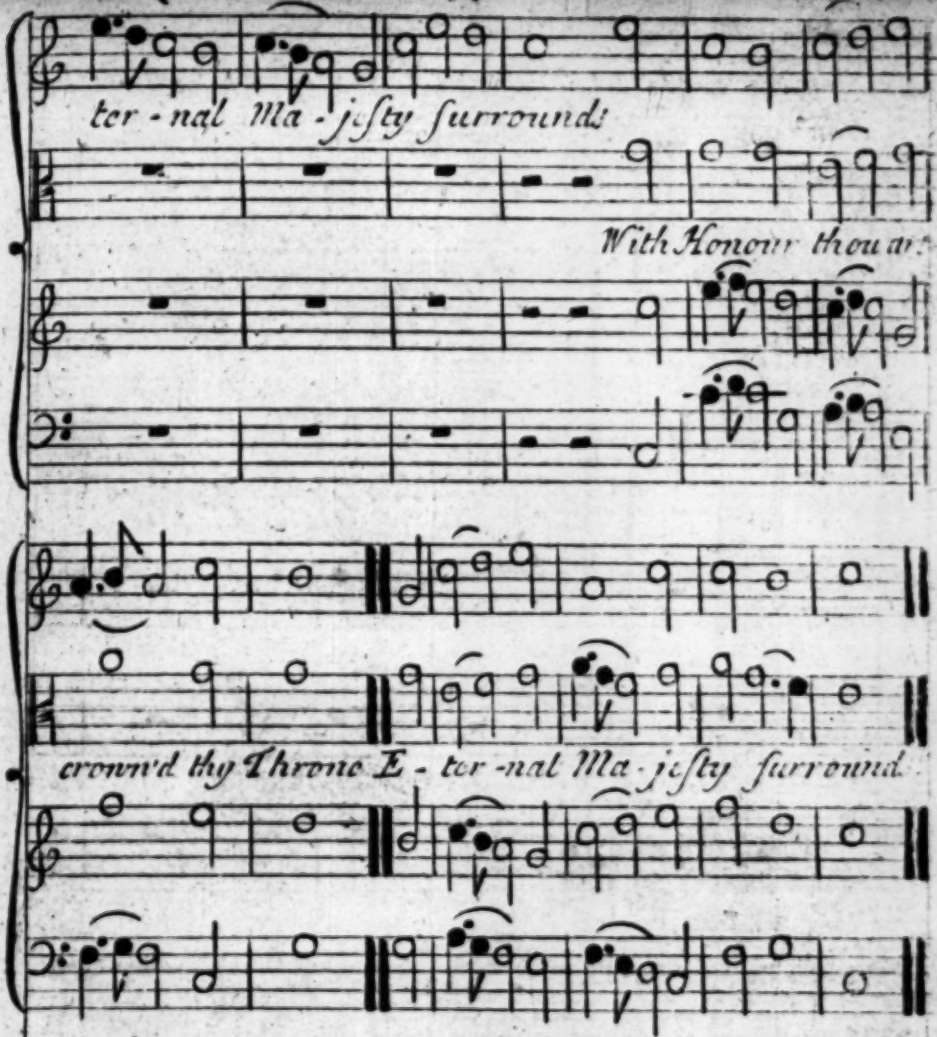
8 Who is the King of Glory? who?
The Lord for Strength renown'd
In Battle mighty o'er his Foes,
Eternal Victor crown'd.

9 Erect your Heads, Ye Gates, unfold,
In State to entertain
The King of Glory: see, he comes
With all his shining Train.

10 Who is the King of Glory? who?
The Lord of Hosts renown'd:
Of Glory he alone is King,
Who is with Glory crown'd.

Lutchet Tune. Ps. 104th Ver 1 2 3 4. for Whitsunday





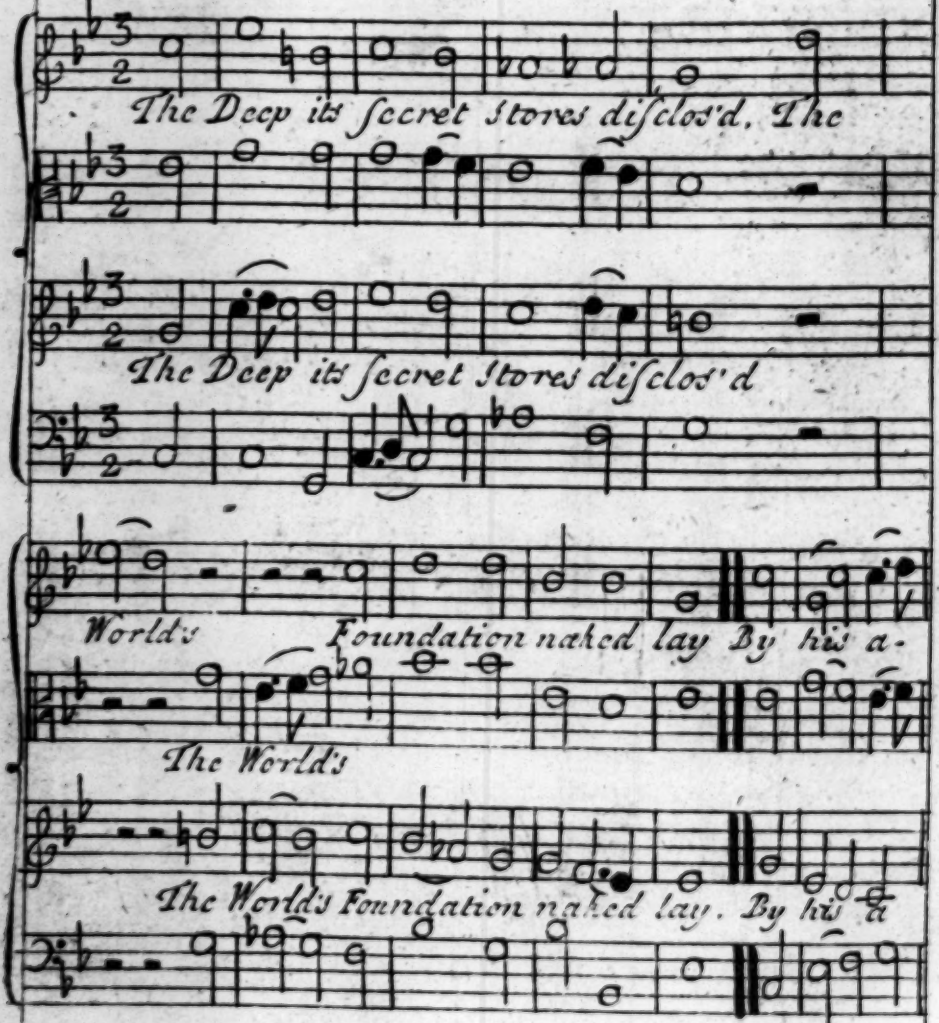
2 With Light thou dost thy self enrobe,
And Glory for a Garment take;
Heav'ns Curtain stretch beyond the Globe,
The Canopy of State to make.

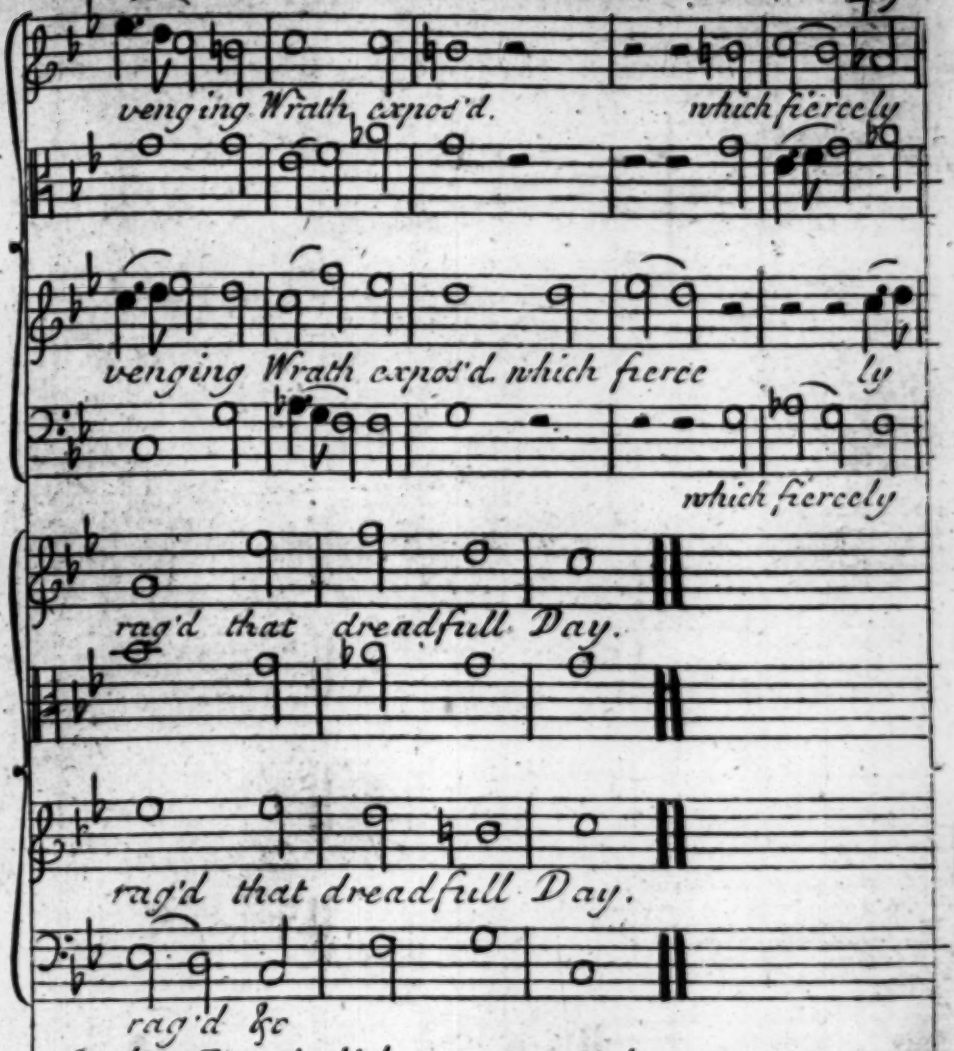
3 God builds on liquid Air, and forms
His Palace Chambers in the Skies
The Clouds his Chariots are, and Storms
The swift wing'd Steeds with which he flies.

4 As bright as Flame, as swift as Wind,
His Ministers Heav'ns Palace fill,
To have their sundry Tasks assign'd,
All proud to serve their Sov'reigns Will.

Poole Tune.

Psalm 18th Ver: 15. 16. 17 18. for the 29th of May. being the happy Restoration of King Charles the 2d



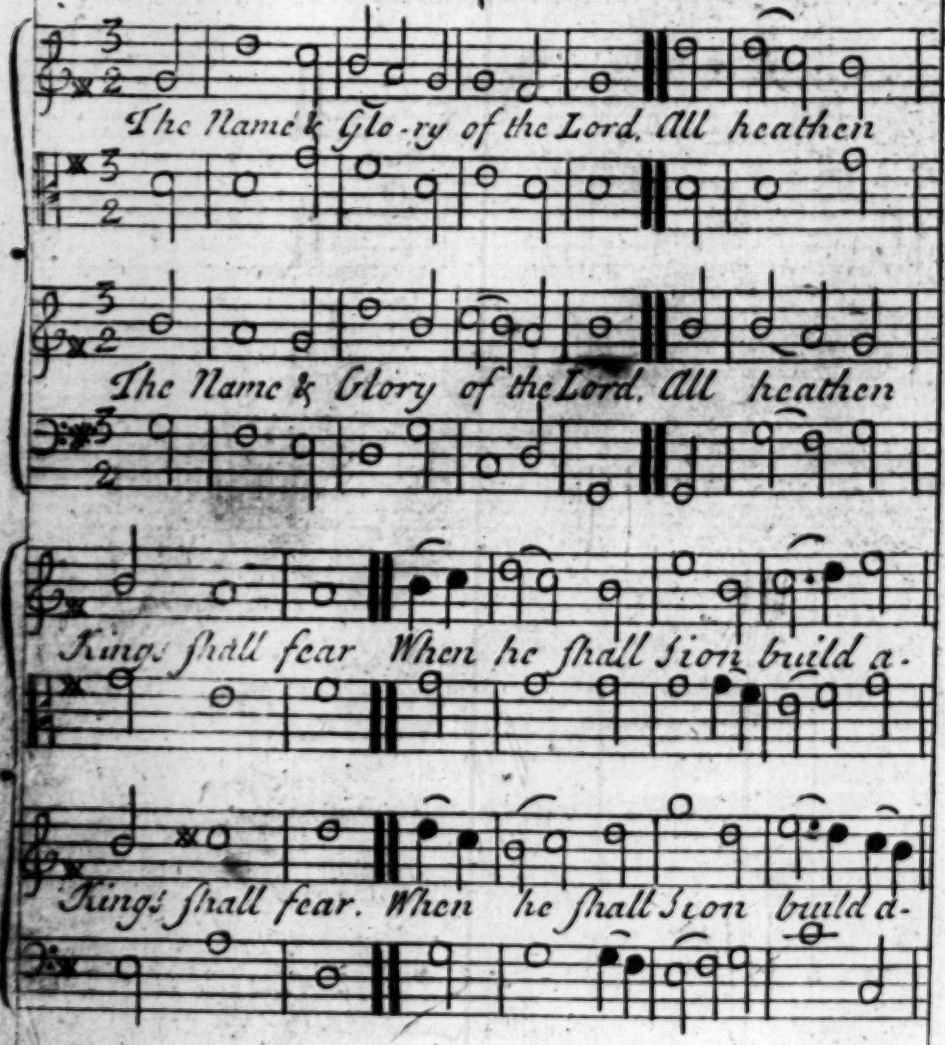


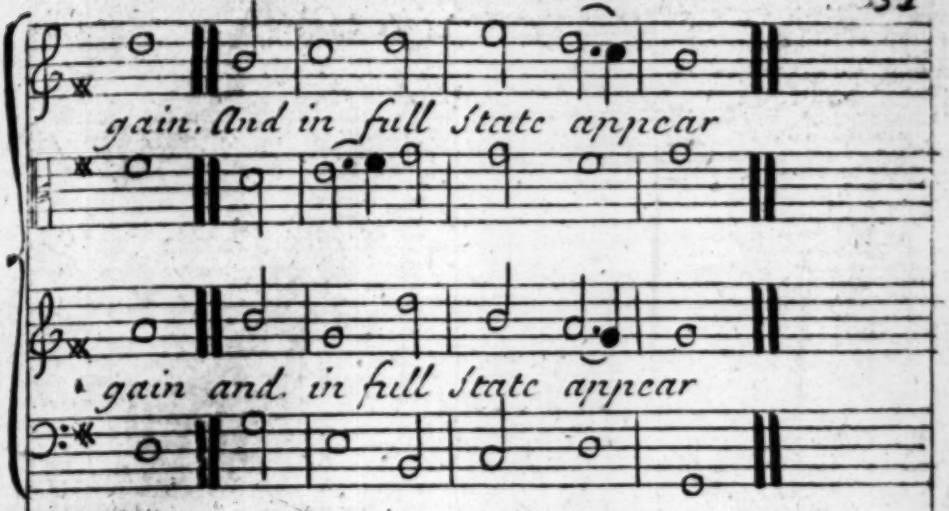
16. The Lord did on my side engage.
From Heav'n (his Throne) my cause upheld
And snatch'd me from the furious Rage.
Of threatning Waves that proudly swell.
17 God his resistless Pow'r employ'd.
My strongest Foes Attempts to break:
Who else with Ease had soon destroy'd.
The weak Defence that I could make.
18 Their subtle Rage had near prevail'd.
When I distress'd and friendless lay:
But still when other Succours fail'd.
God was my firm Support and Stay.

Gorden Tune.

Psalm 102.d Ver 15.th to the 23.d

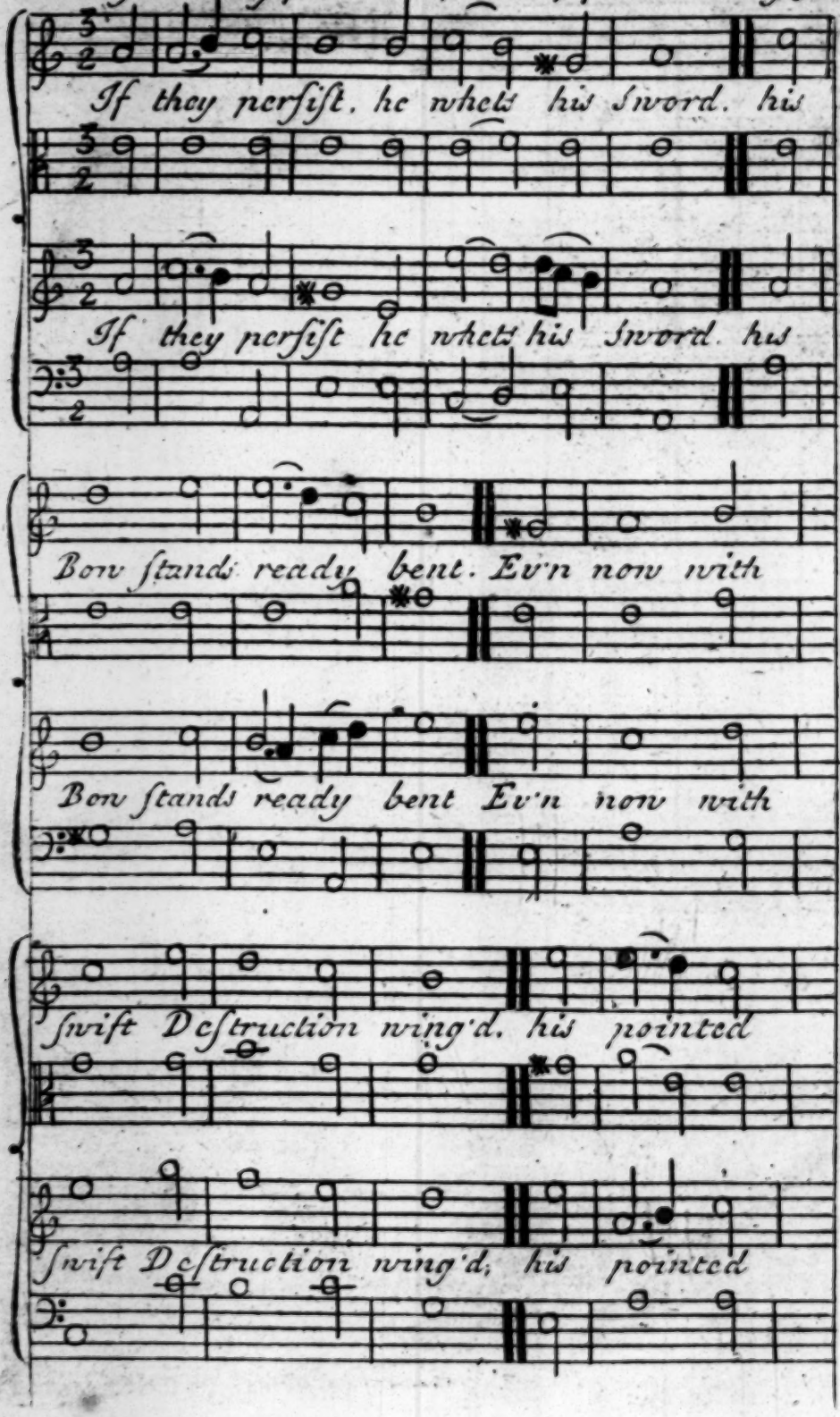
For the Use of the People of Bland-ford, On the 4.th of June. being the Day that the Town was destroy'd by Fire.

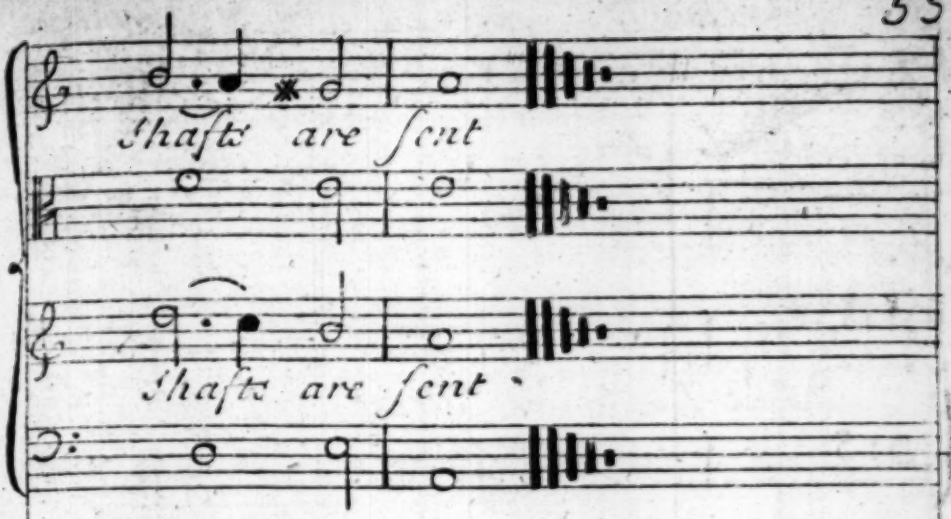




17. 18. When he regards the Poor's Request.
Nor slights their earnest Pray'r:
Our Sons for this recorded Grace,
Shall his just Praise declare.
19 For God from his Abode on high,
His gracious Beams display'd:
The Lord from Heav'n his lofty Throne.
Has all the Earth survey'd.
20 He listen'd to the Captives Moans,
He heard their mournful Cry;
And freed by his resistless Pow'r,
The Wretches doom'd to die
21 That they in Sion, where he dwells
Might celebrate his Fame,
And thro' the holy City sing
Loud Praises to his Name.
22. When all the Tribes assembling there
Their solemn Vows address;
And neighb'ring Lands with glad Consent
The Lord their God confess.

Sturminster Tune. Ps 7th V. 12. 13. 14. 15. 16. 17. for November ye 5th





14

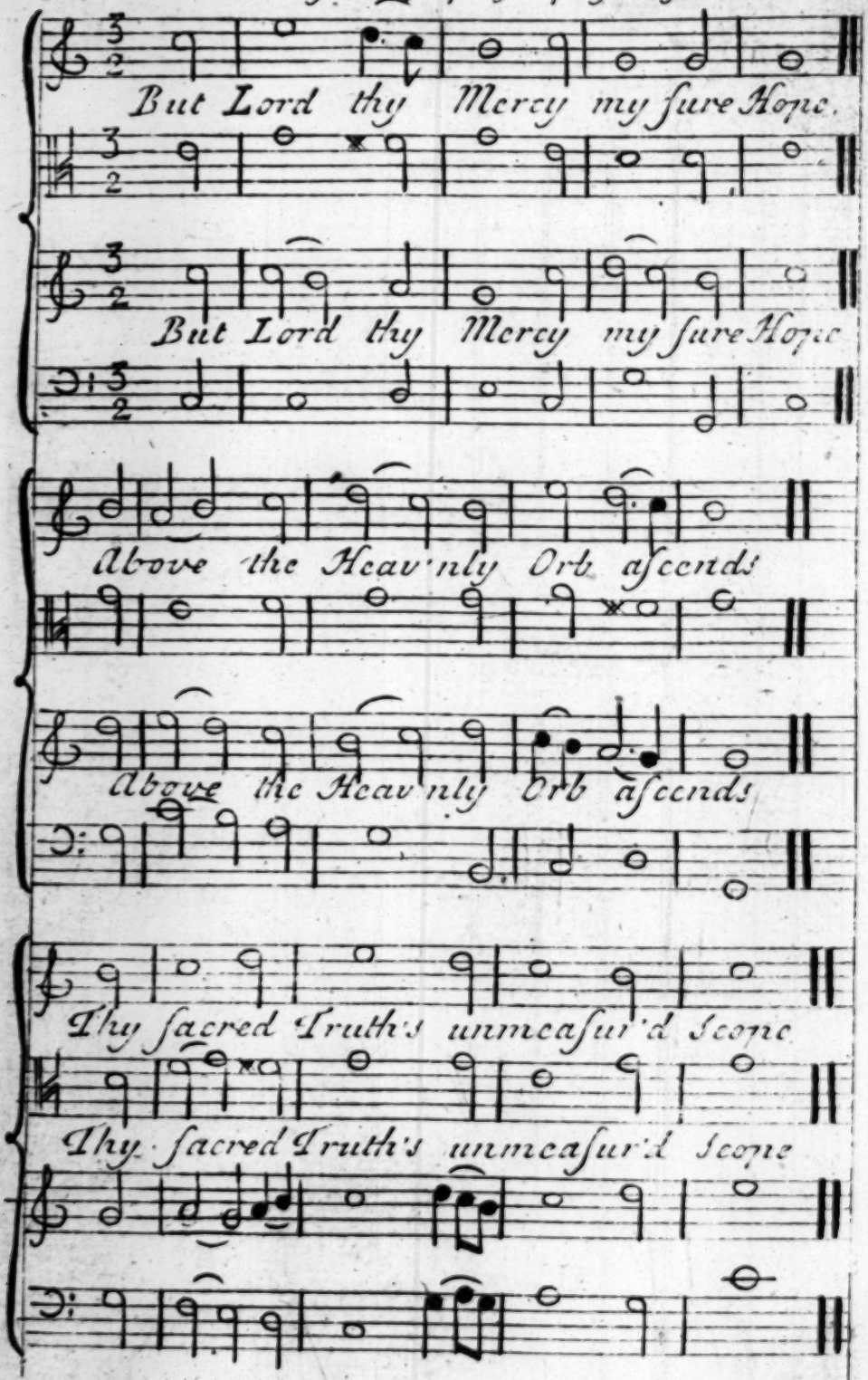
The Plots are fruitless which my Foe.
Unjustly did conceive:
15 The Pit he dig'd for me, has prov'd.
His own untimely Grave.

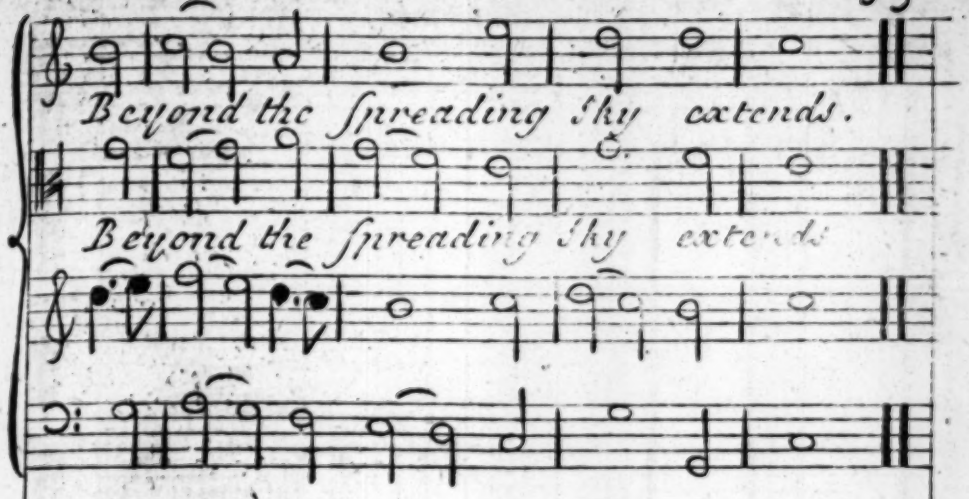
16

On his own Head his Spite returns
Whilst I from Harm am free:
On him the Violence is fall'n,
Which he design'd for me

17

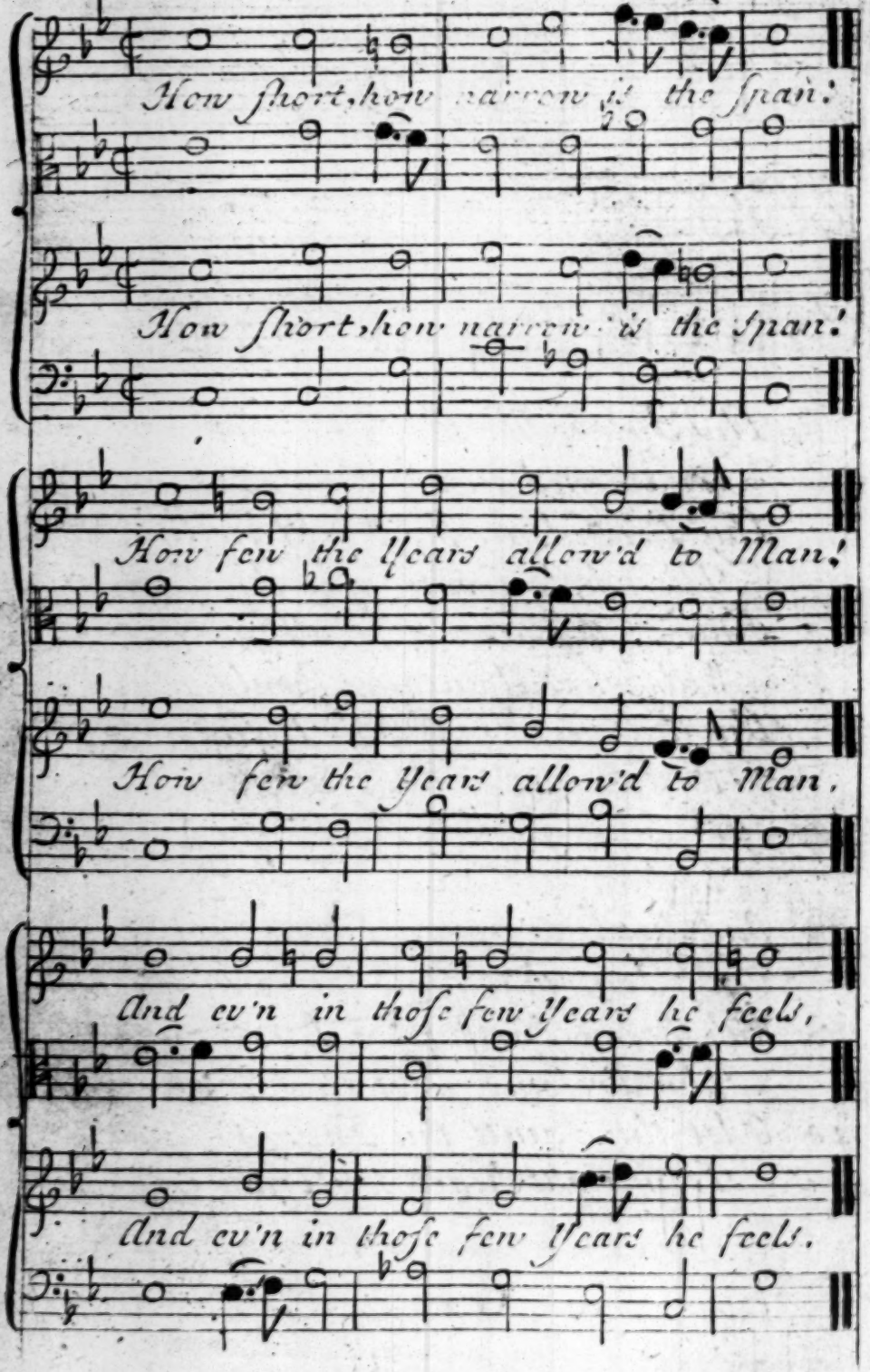
Therefore will I ỹ righteous Ways
Of Providence proclaim.
I'll sing ỹ Praise of God most high,
And celebrate his Name.

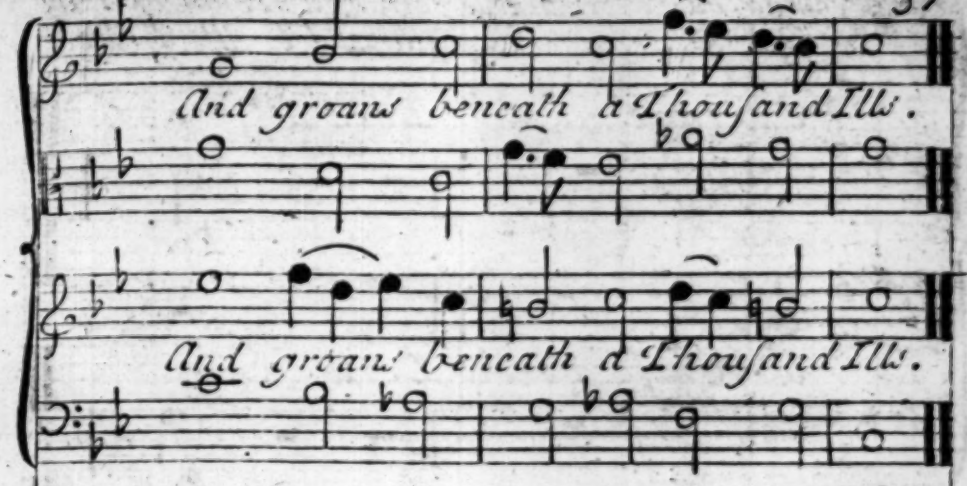

But Lord thy Mercy my sure Hope.
But Lord thy Mercy my sure Hope
Above the Heav'nly Orb ascends
Above the Heav'nly Orb ascends
Thy sacred Truth's unmeasur'd Scope
Thy sacred Truth's unmeasur'd Scope



6 Thy Justice like the Hills remains,
Unfathom'd Depths thy Judgements are
Thy Providence the World sustains,
The whole Creation is thy Care.
7 Since of thy Goodness all partake,
With what Assurance should ye Just,
Thy shelt'ring Wings their Refuge make
And Saints to thy Protection trust.
8 Such Guests shall to thy Courts be led,
To banquet on thy Loves Repast,
And drink as from a Fountain's Head,
Of Joys that shall for ever last.
9 With thee ye Springs of Life remain,
Thy Presence is eternal Day.
10 O let thy Saints thy Favour gain,
To upright Hearts thy Truth display.

Winterbourne Tune) Man that is born of a Woman. or Part of the Burial Service Paraphras'd by Mr. Price.





2 As springs the Flow'r in some gay Mead.
Then sudden hangs its drooping Head.
So does our boasted Strength decay,
And like the Shadow fly away.

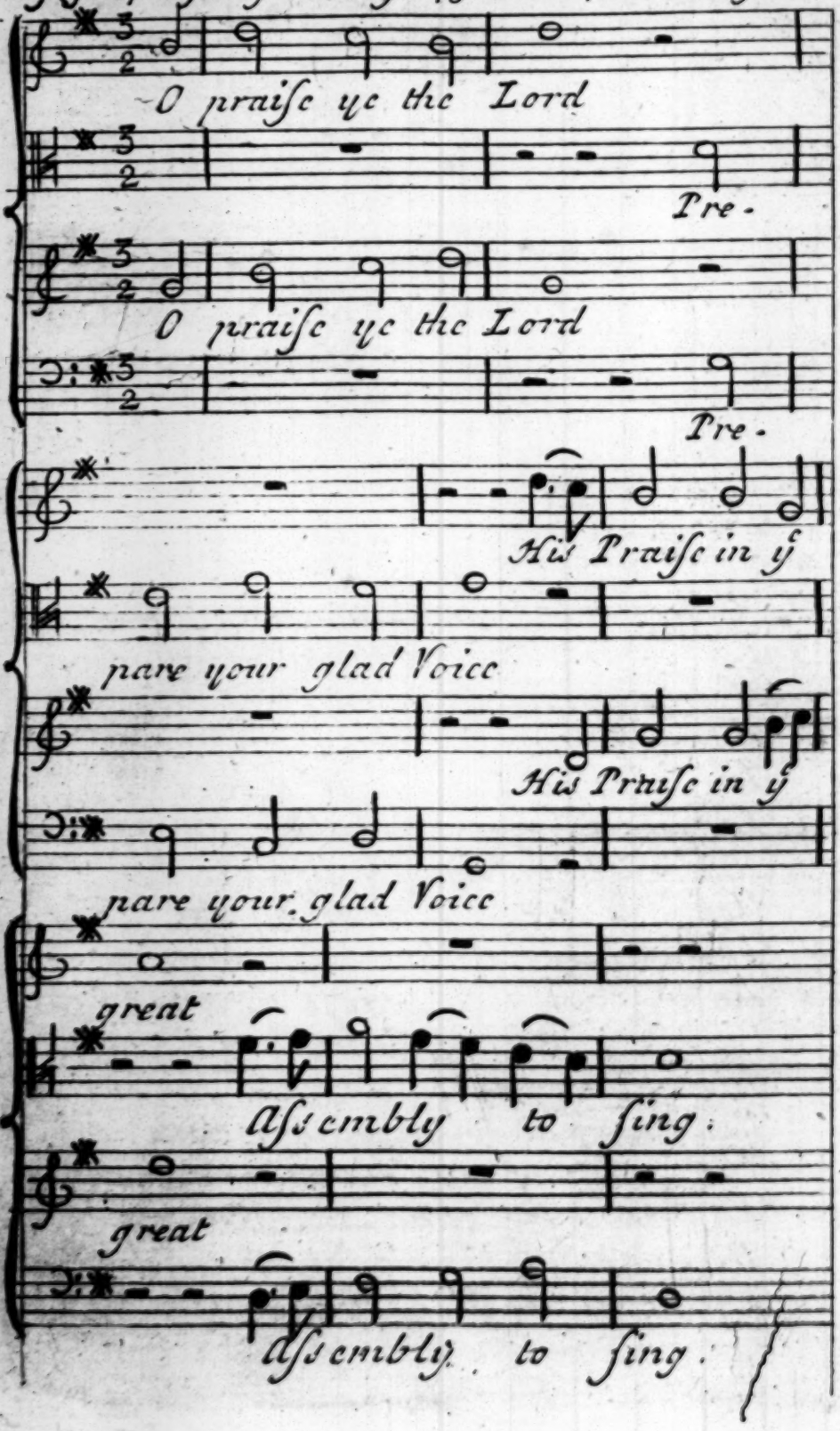
3 For ev'ry Moment that we breathe,
'Tis hast'ning to ỹ Gates of Death.
And who can needful Help afford,
In that sad Hour, but thou O Lord:

4 Conscious of Guilt to thee we cry,
And raise ỹ Hand & lift the Eye.
Yet sure our Sins may justly move,
Thine Anger, rather than thy Love.

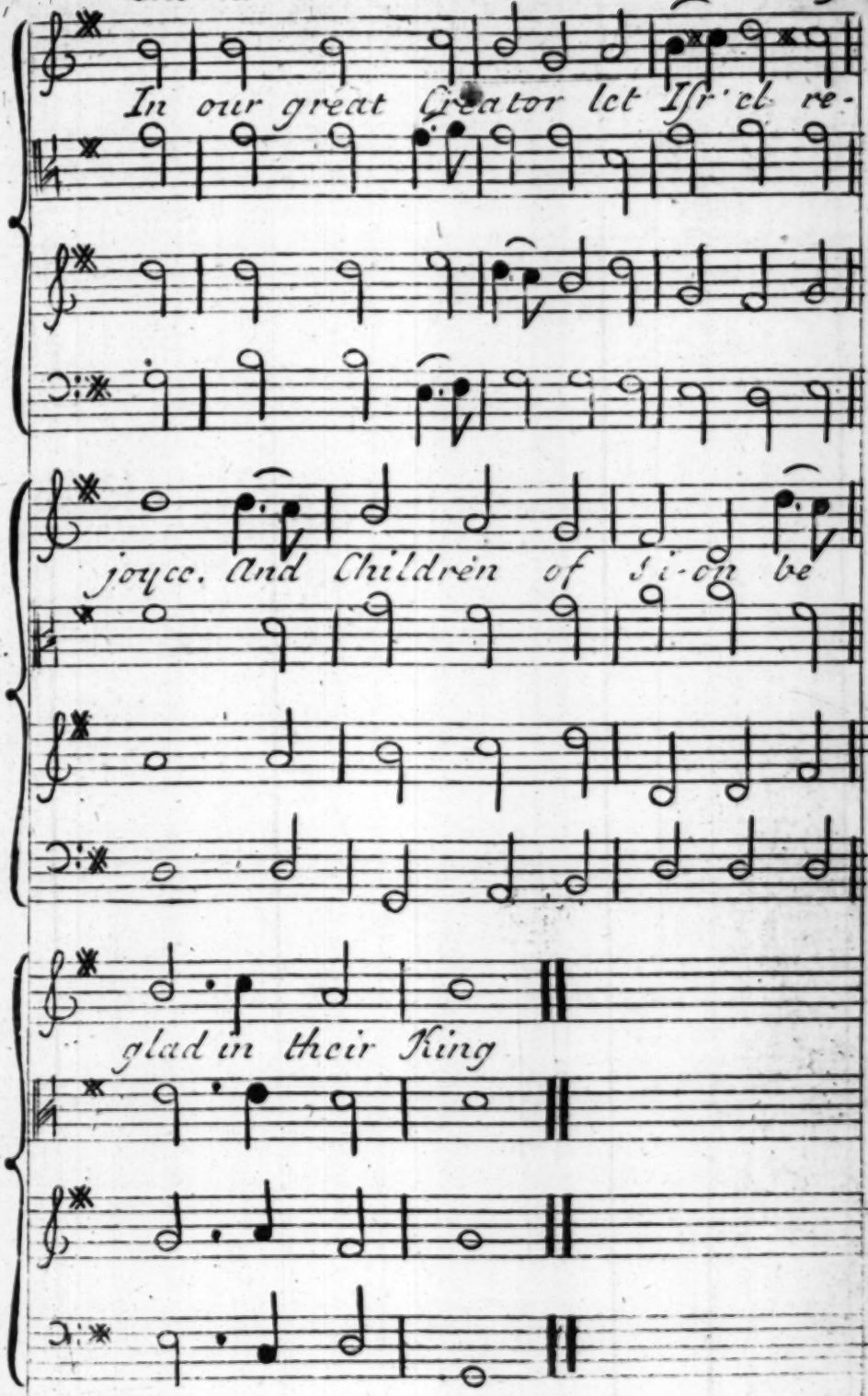
5 But, O most holy! most ador'd!
Superior King! Almighty Lord!
Have Mercy when we yield our Breath,
Nor doom us to eternal Death.

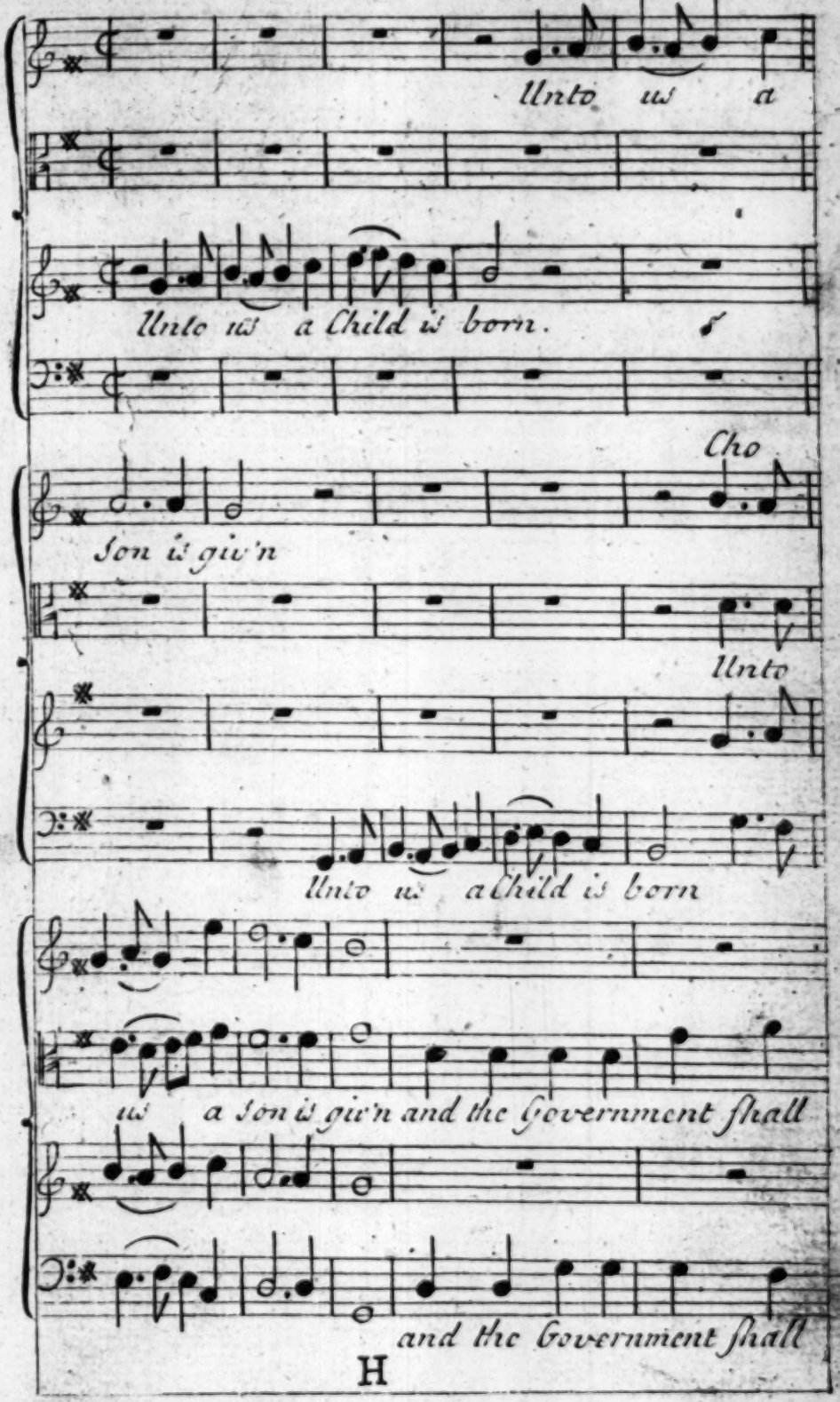
6 The Secrets of our Hearts are known.
To thee O God! and thee alone;
Be gracious then & let us find,
Thee ever good, & ever kind.

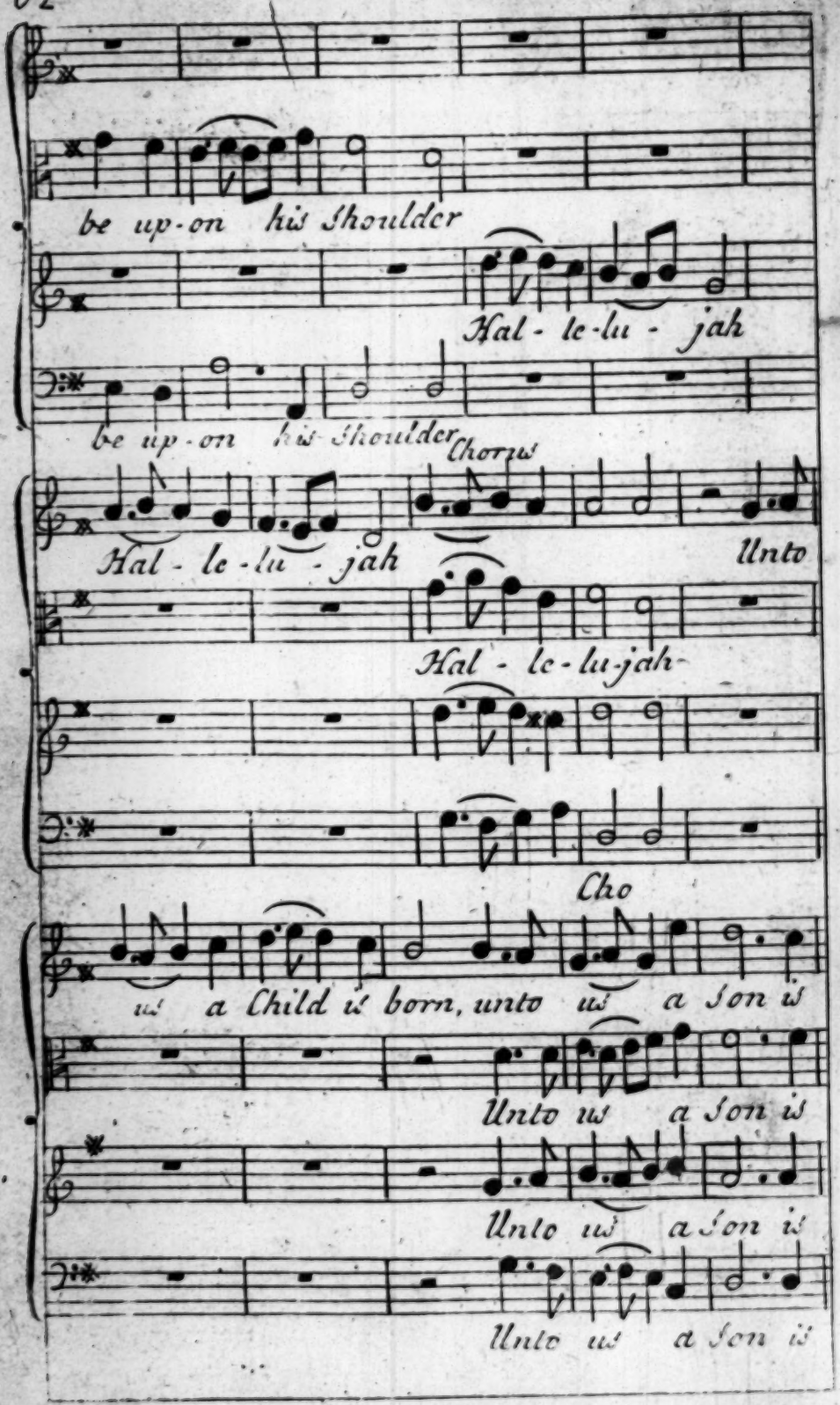
Spetisbury Tune. Ps. 149th or 104th Old Version.

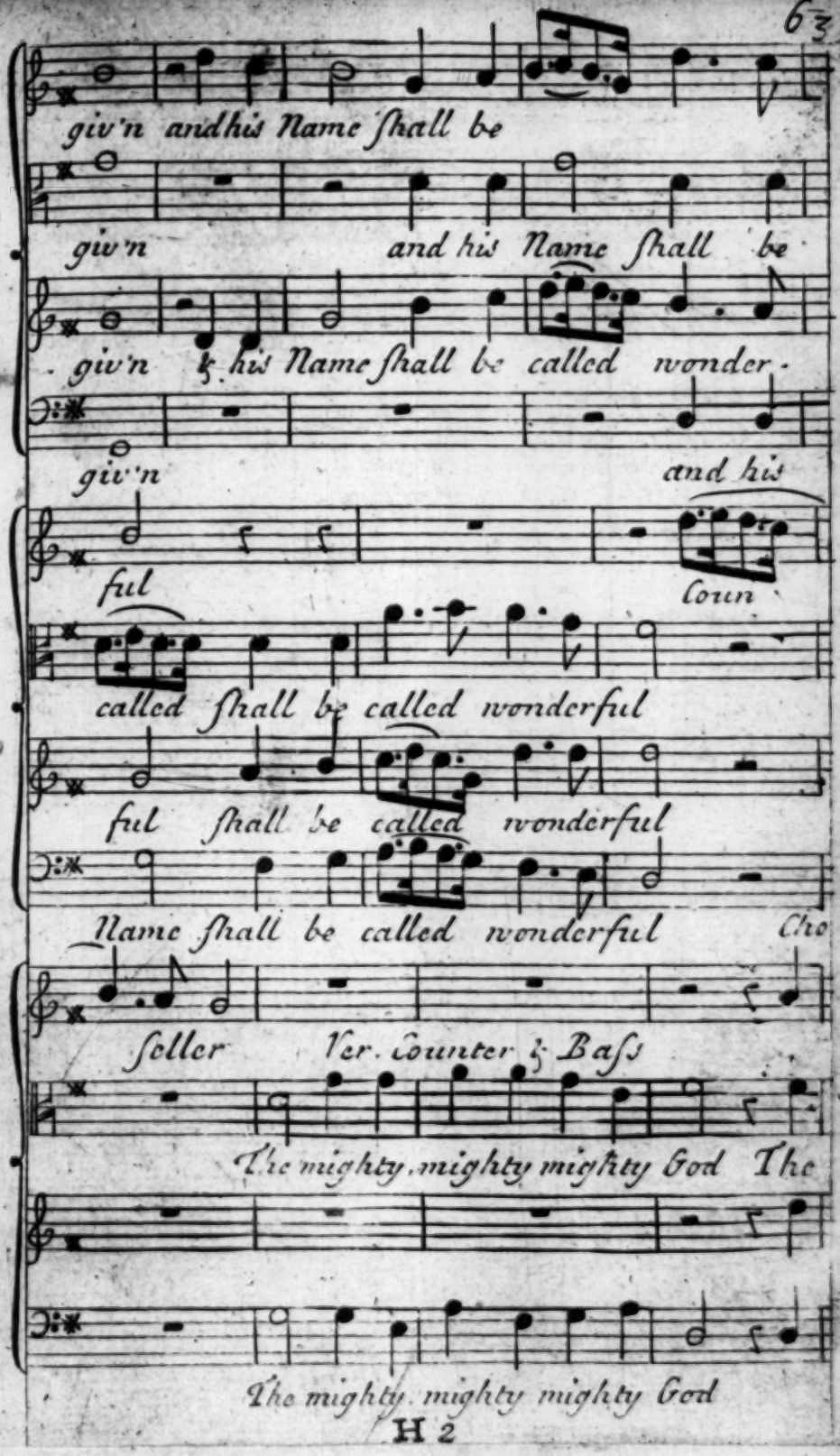


Chorus


In our great Creator let Isr'el re-
joyce. And Children of Si-on be
glad in their King


Unto us a
Unto us a Child is born.
Cho
Son is giv'n
Unto
Unto us a Child is born
us a Son is giv'n and the Government shall
and the Government shall


be up-on his Shoulder
Hal-le-lu-jah
be up-on his Shoulder
Chorus
Hal-le-lu-jah
Unto
Hal-le-lu-jah
Cho
us a Child is born, unto us a Son is
Unto us a Son is
Unto us a Son is
Unto us a Son is


giv'n and his Name shall be
giv'n and his Name shall be
giv'n & his Name shall be called wonder-
giv'n and his
ful Coun
called shall be called wonderful
ful shall be called wonderful
Name shall be called wonderful Cho
seller Ver. Counter & Bass
The mighty, mighty mighty God The
The mighty, mighty mighty God

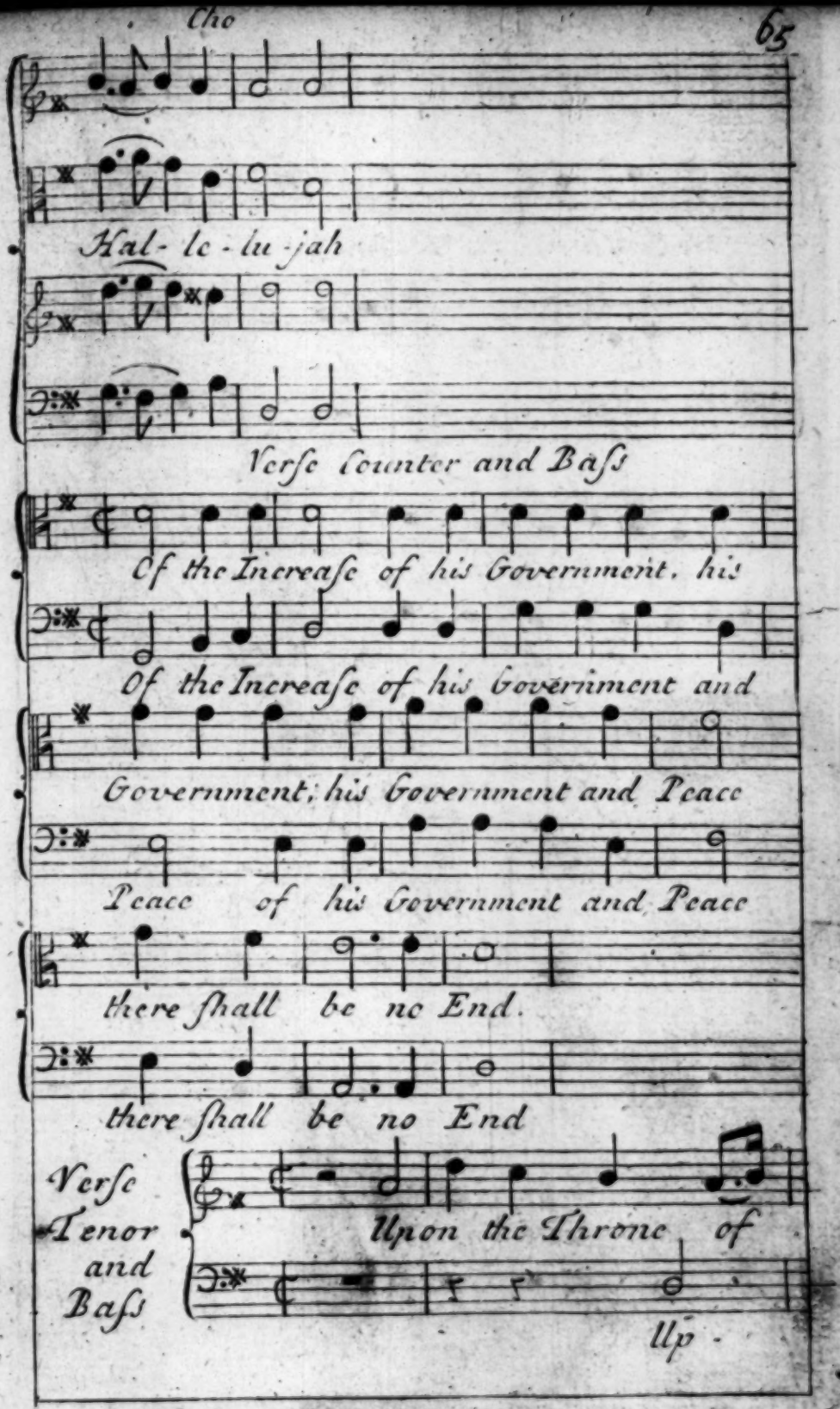
Chorus.

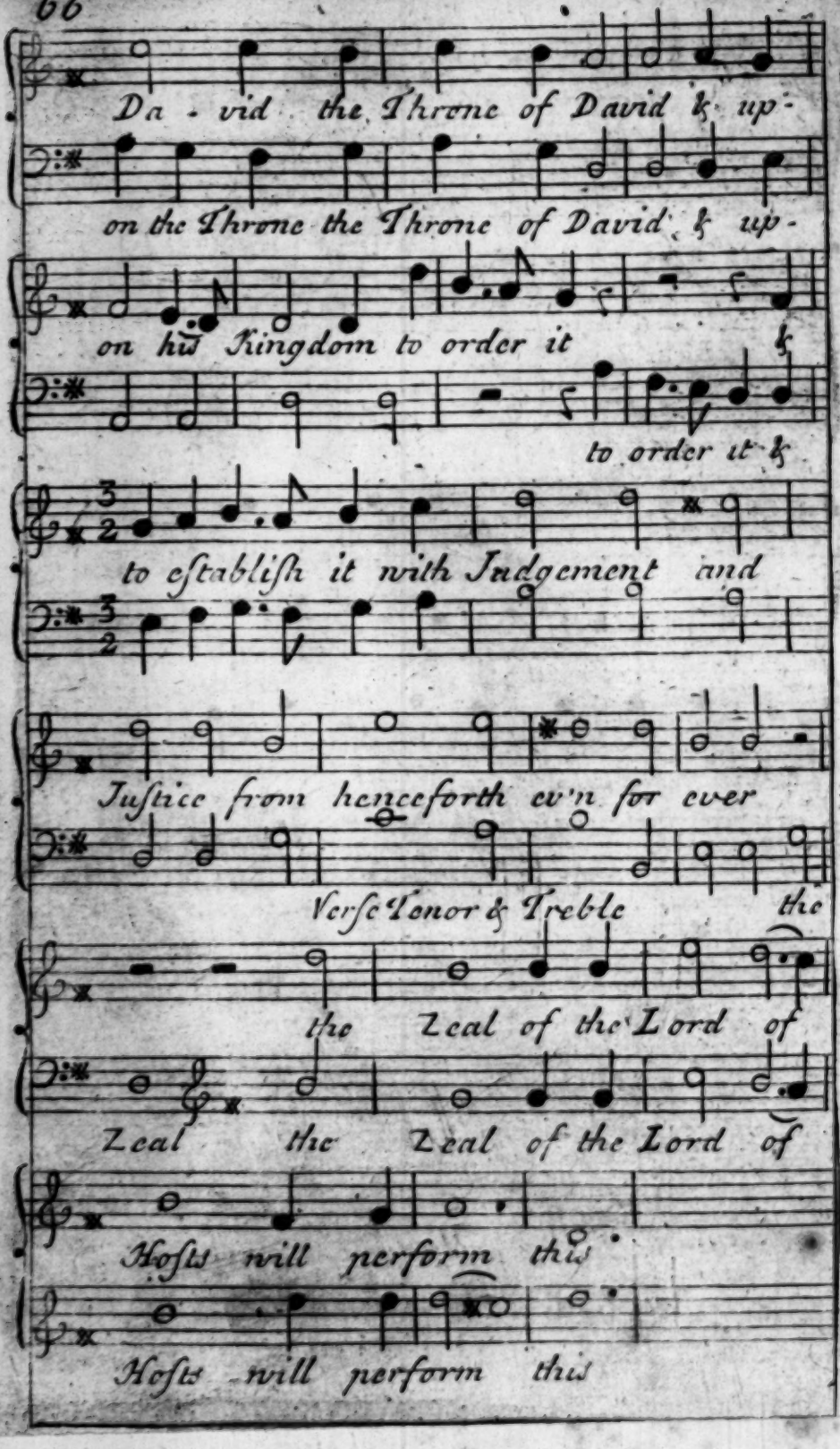
everlasting Father the everlasting Father &

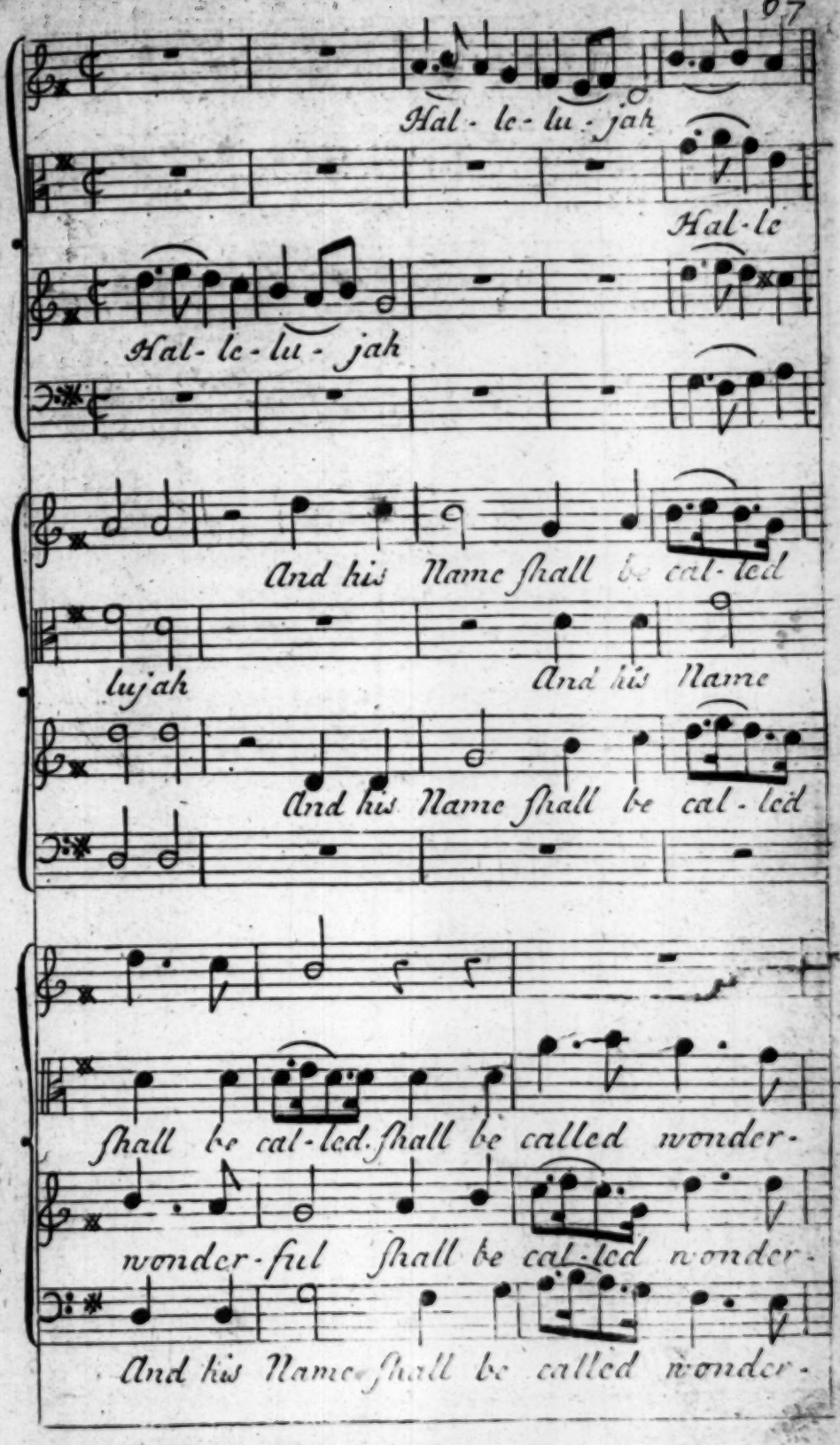
everlasting Father the Prince of Peace.

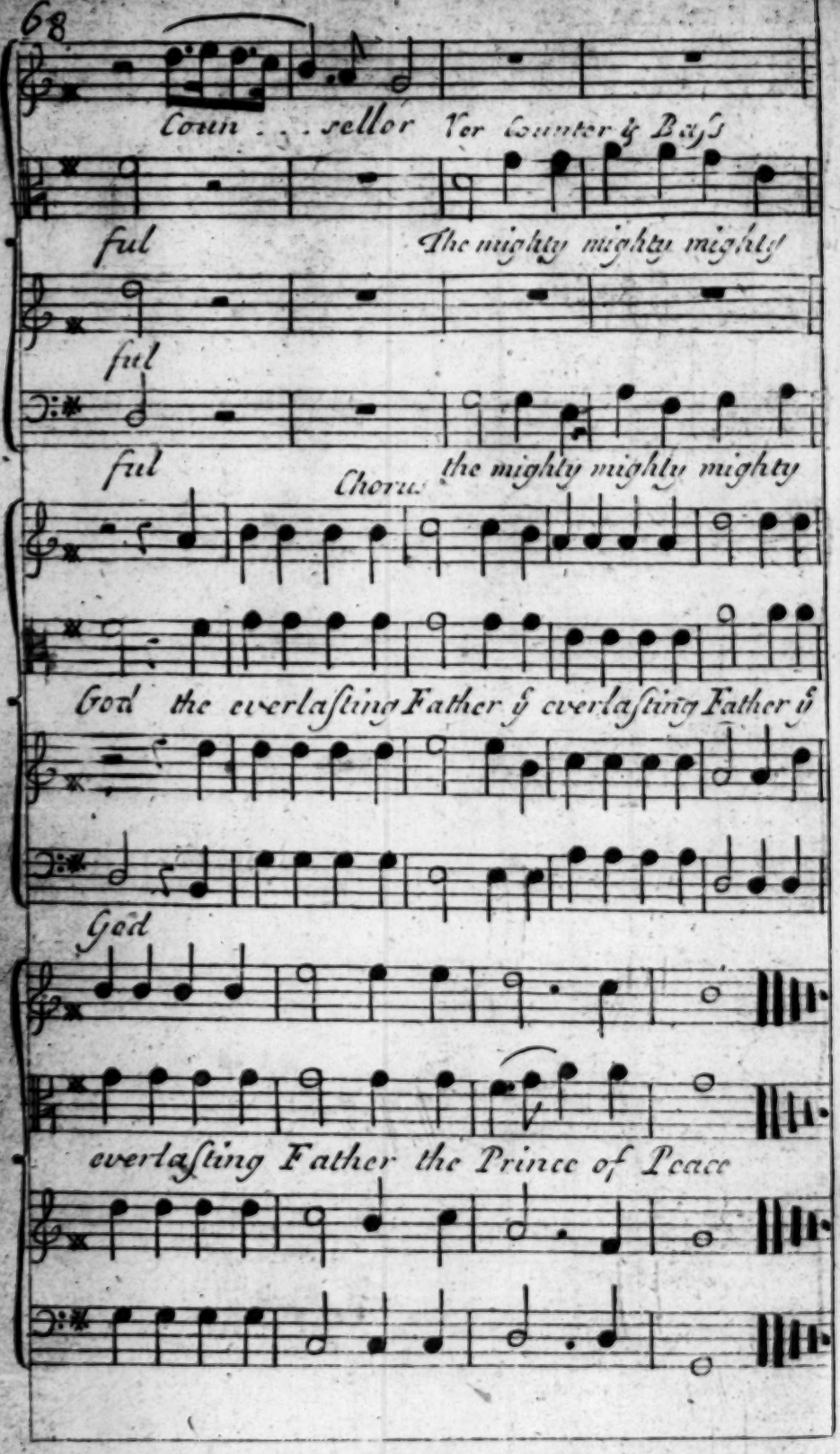
Hal - le - lu - jah

Hal - le - lu - jah

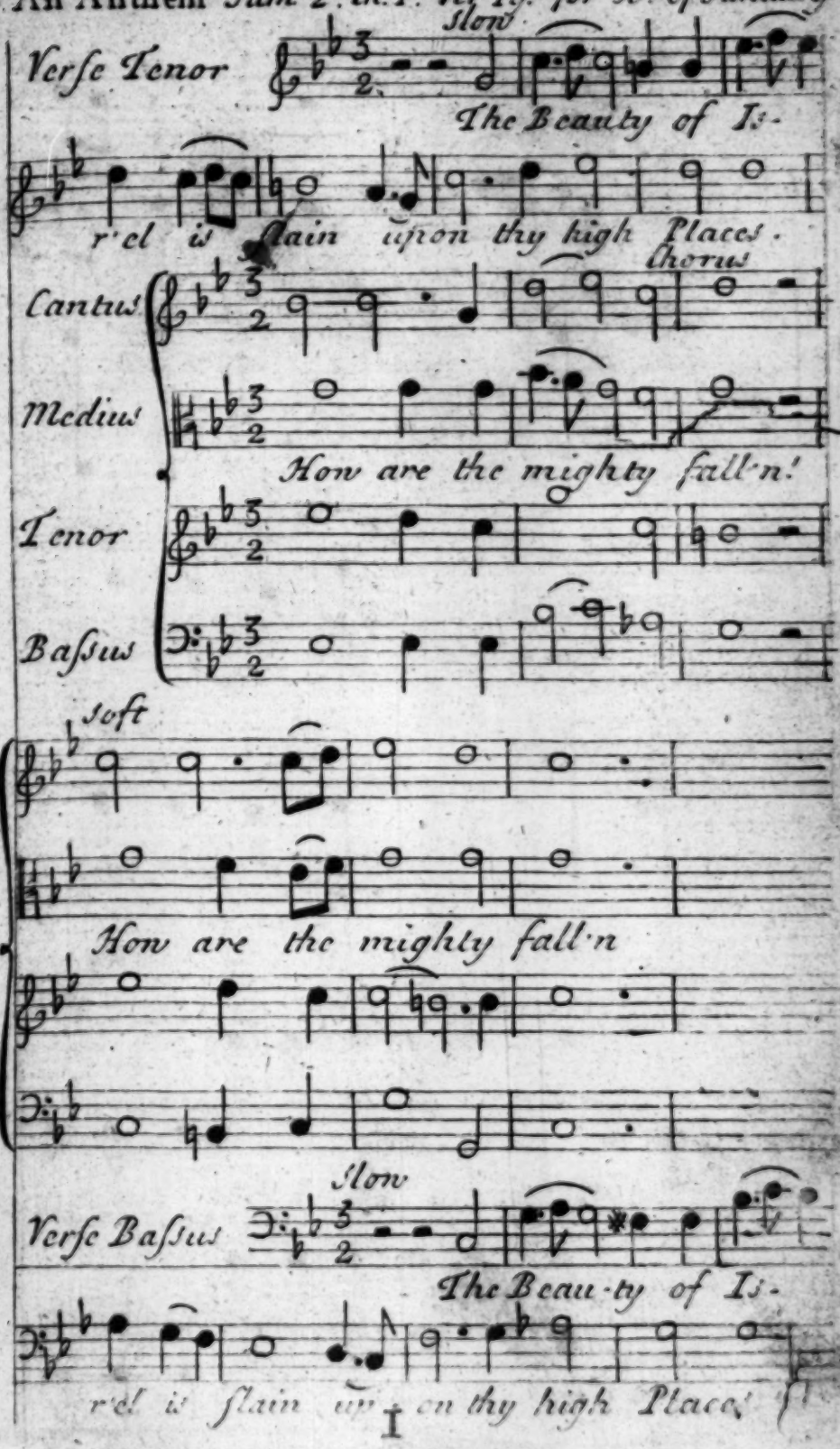

Cho
Hal- le - lu - jah
Verse Counter and Baſs
Of the Increaſe of his Government, his
Of the Increaſe of his Government and
Government; his Government and Peace
Peace of his Government and Peace
there ſhall be no End.
there ſhall be no End
Verſe Tenor and Baſs
Upon the Throne of
up.


Da - vid the Throne of David & up-
on the Throne the Throne of David & up-
on his Kingdom to order it
to order it &
to establish it with Judgement and
Justice from henceforth ev'n for ever
Verse Tenor & Treble
the Zeal of the Lord of
Zeal the Zeal of the Lord of
Hosts will perform this
Hosts will perform this

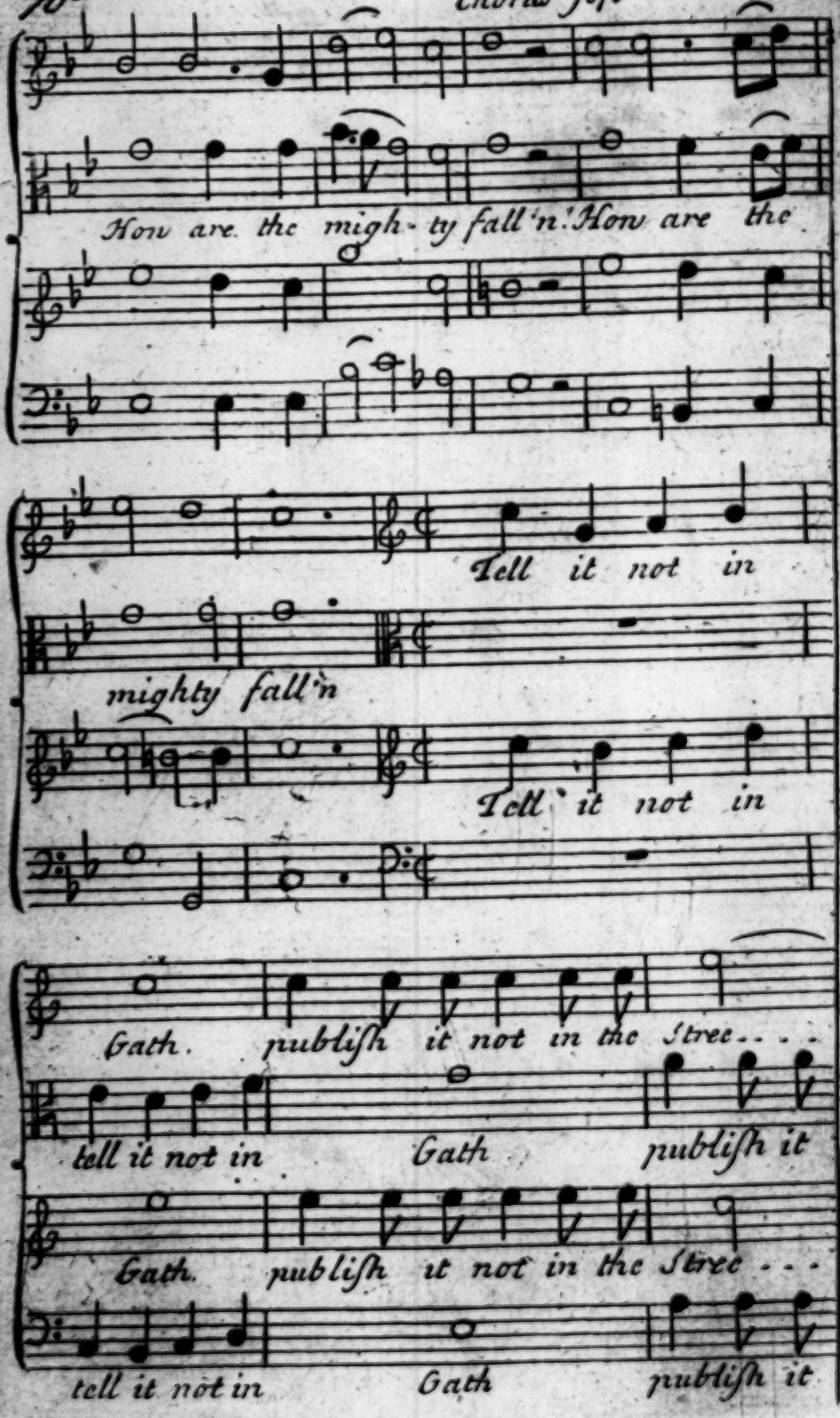

Hal-le-lu-jah
Hal-le
Hal-le-lu-jah
And his Name shall be cal-led
lujah
And his Name
And his Name shall be cal-led
shall be cal-led. shall be called wonder-
wonder-ful shall be cal-led wonder-
And his Name shall be called wonder-

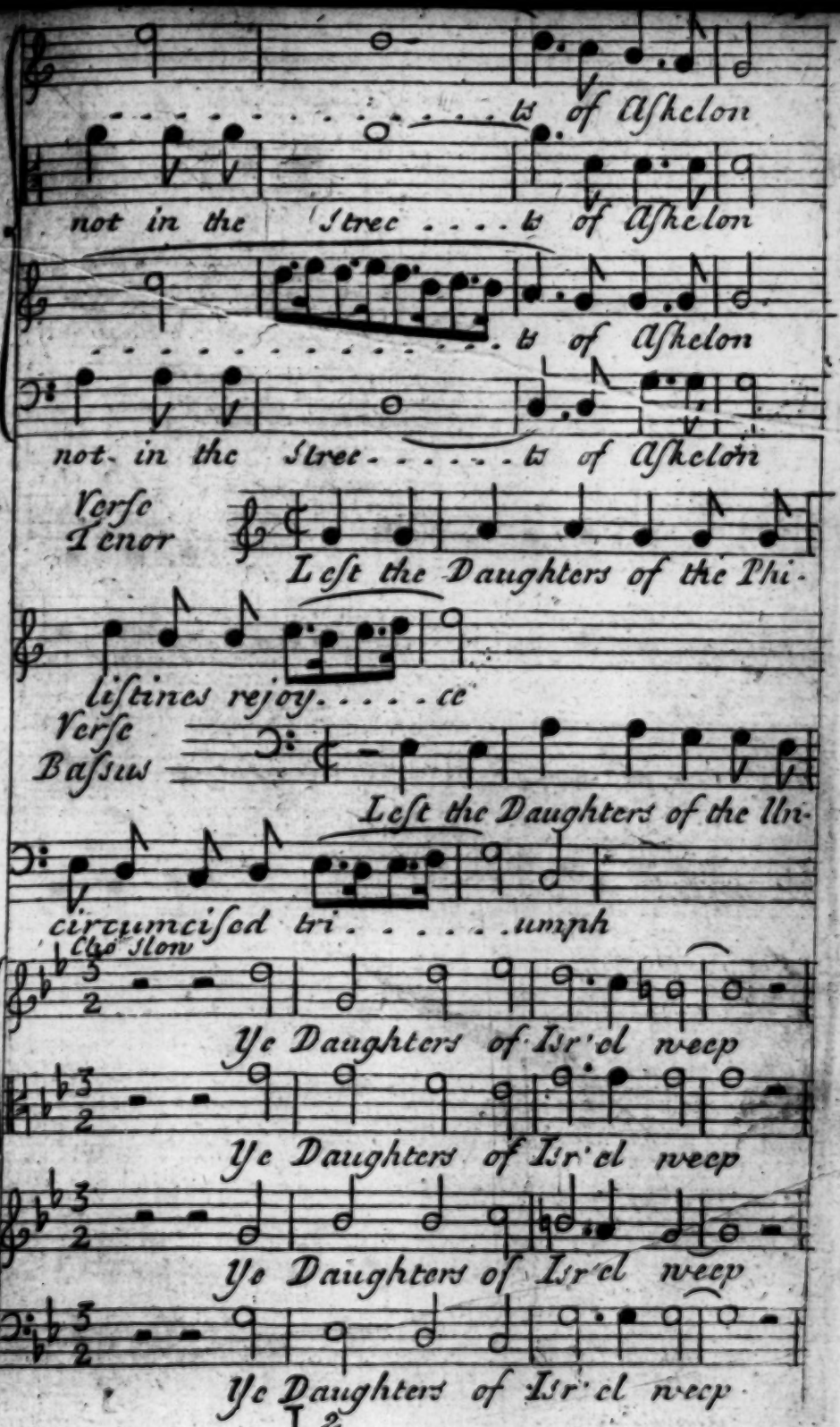

Coun . . . sellor
Ver Counter & Bass
ful
The mighty mighty mighty
ful
ful
Chorus
the mighty mighty mighty
God the everlasting Father & everlasting Father &
God
everlasting Father the Prince of Peace

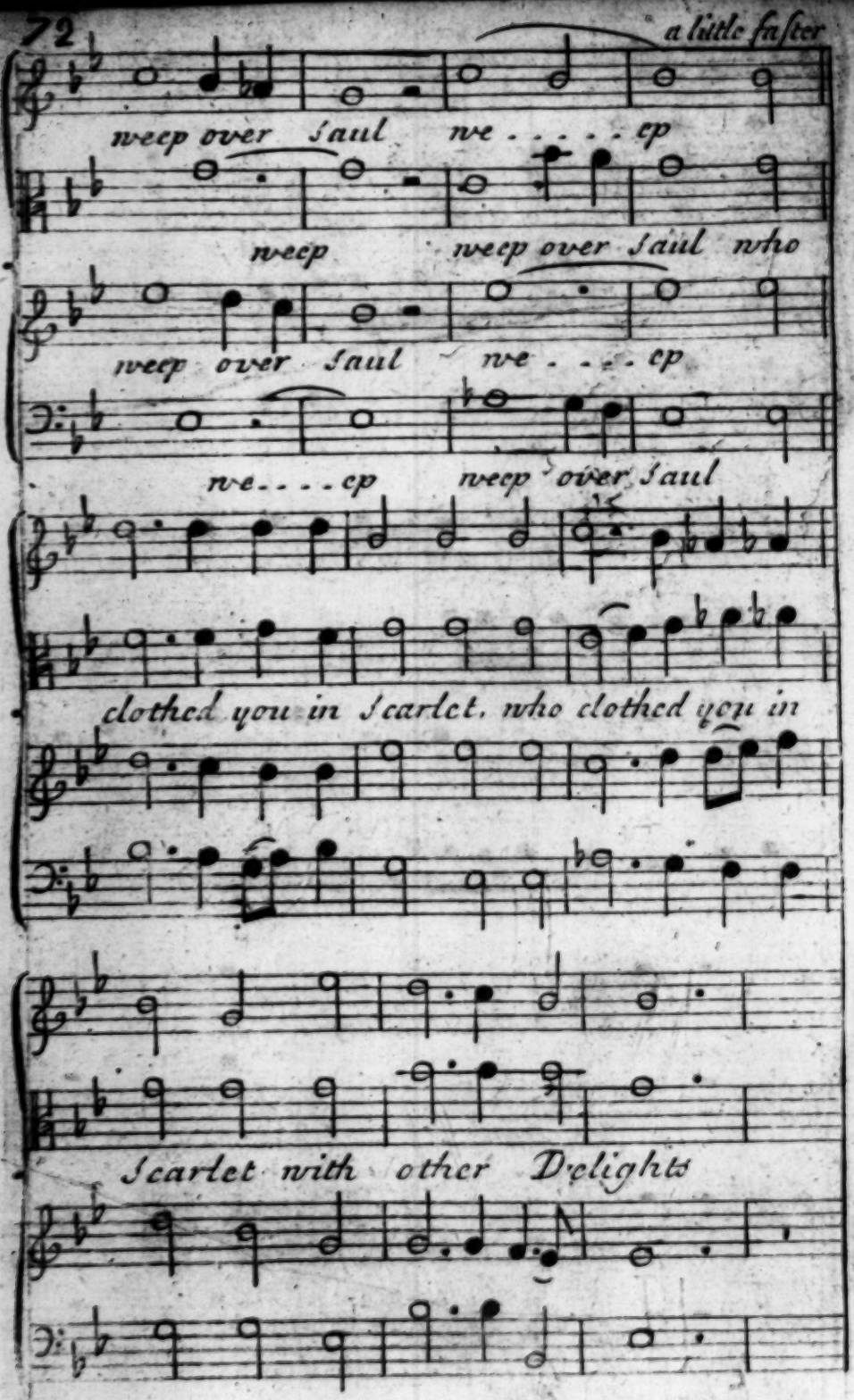
An Anthem *Sam.l 2.d Ch. 1.st Ver 19.th for 30.th of January*

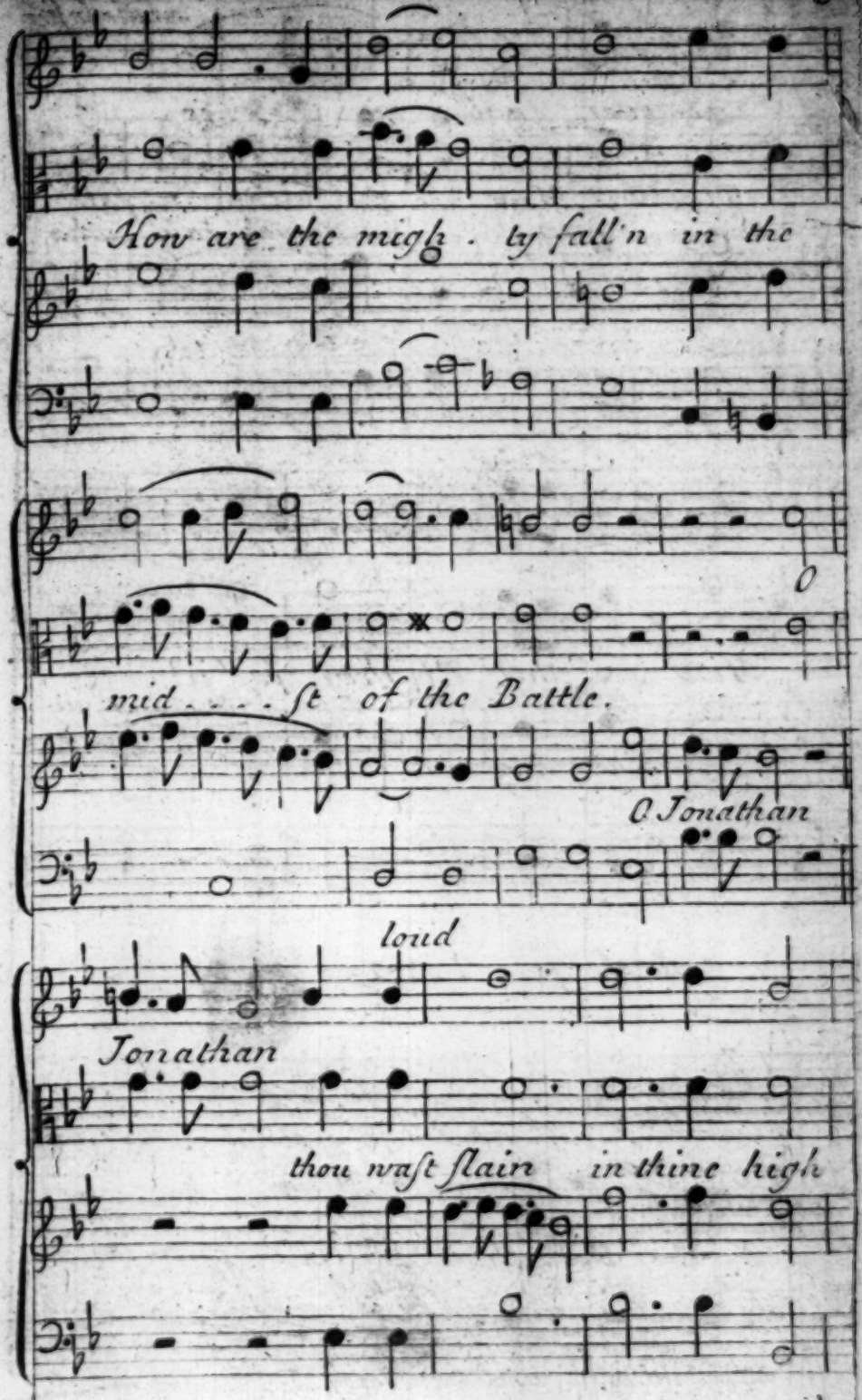


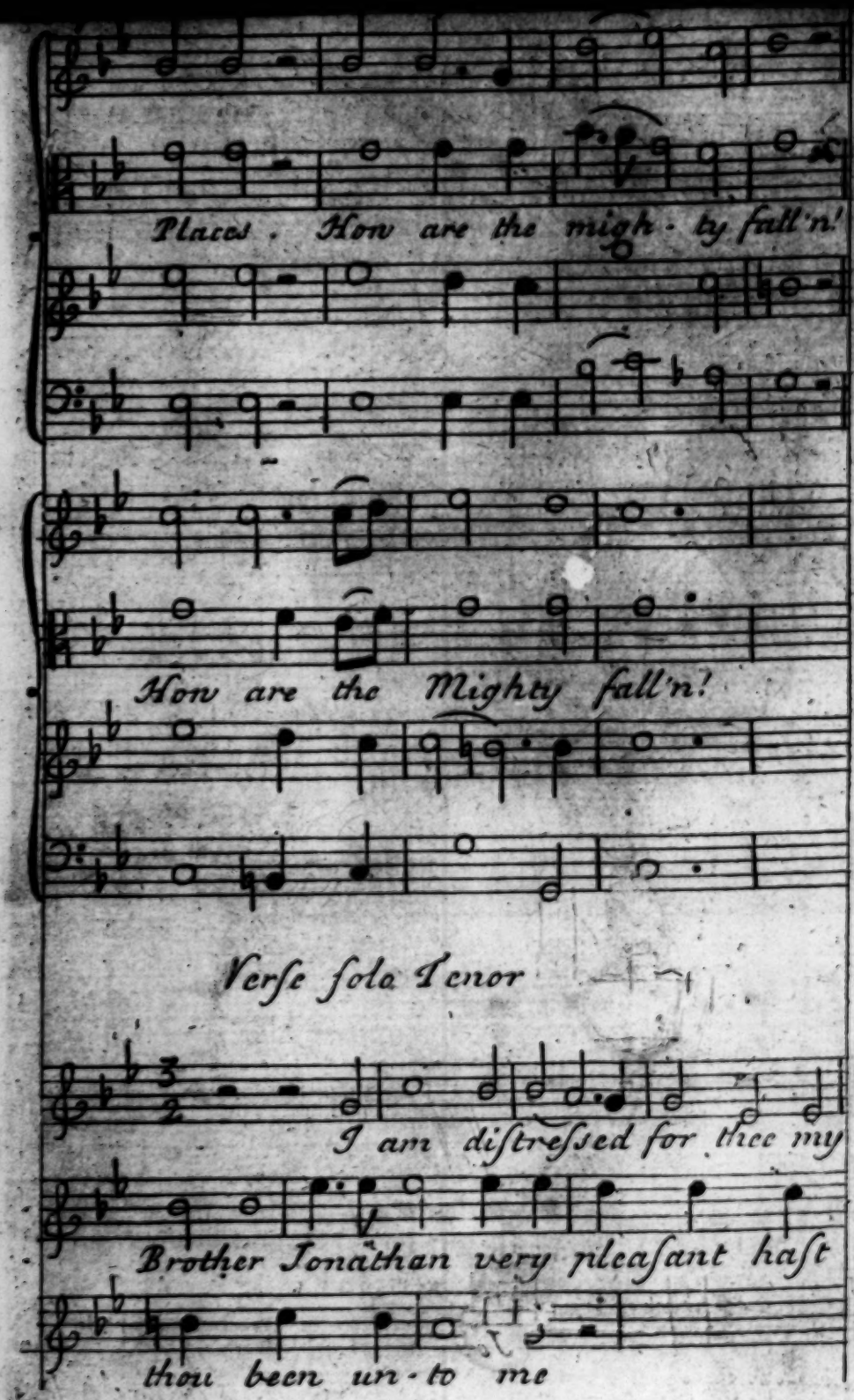
Chorus soft


How are the migh-ty fall'n! How are the
Tell it not in
mighty fall'n
Tell it not in
Gath. publish it not in the Stree . . .
tell it not in Gath publish it
Gath. publish it not in the Stree . . .
tell it not in Gath publish it


ts of Ashelon
not in the Stree . . . ts of Ashelon
. . . . . ts of Ashelon
not in the Stree . . . . . ts of Ashelon
Verse
Tenor
Lest the Daughters of the Phi-
listines rejoy . . . . . ce
Verse
Bassus
Lest the Daughters of the Un-
circumcised tri . . . . . umph
Cho: Slow
Ye Daughters of Isr'el weep
Ye Daughters of Isr'el weep
Ye Daughters of Isr'el weep
Ye Daughters of Isr'el weep


a little faster
weep over Saul we . . . . . ep
weep
weep over Saul who
weep over Saul we . . . . ep
we . . . . ep
weep over Saul
clothed you in Scarlet, who clothed you in
Scarlet with other Delights


How are the migh . ty fall'n in the
O
mid . . . st of the Battle.
O Jonathan
loud
Jonathan
thou wast slain in thine high


Places . How are the migh - ty fall'n!
How are the Mighty fall'n!
Verse Sola Tenor
I am distressed for thee my
Brother Jonathan very pleasant hast
thou been un - to me

Verse solo Bass.

Thy Love to me was won . . . der-

ful, thy Love to me was won . . . der-

ful, passing the Love of Woman

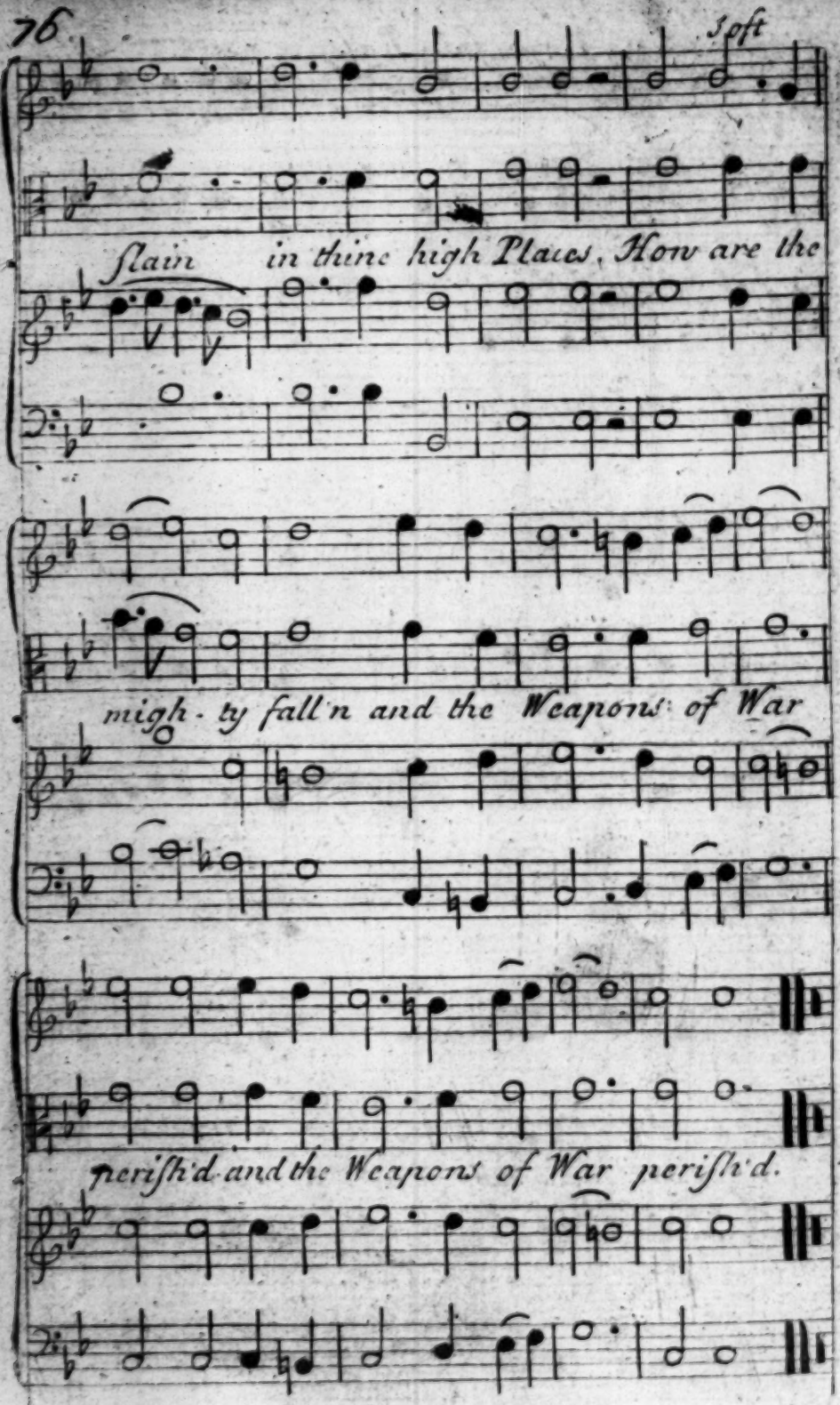
Chorus

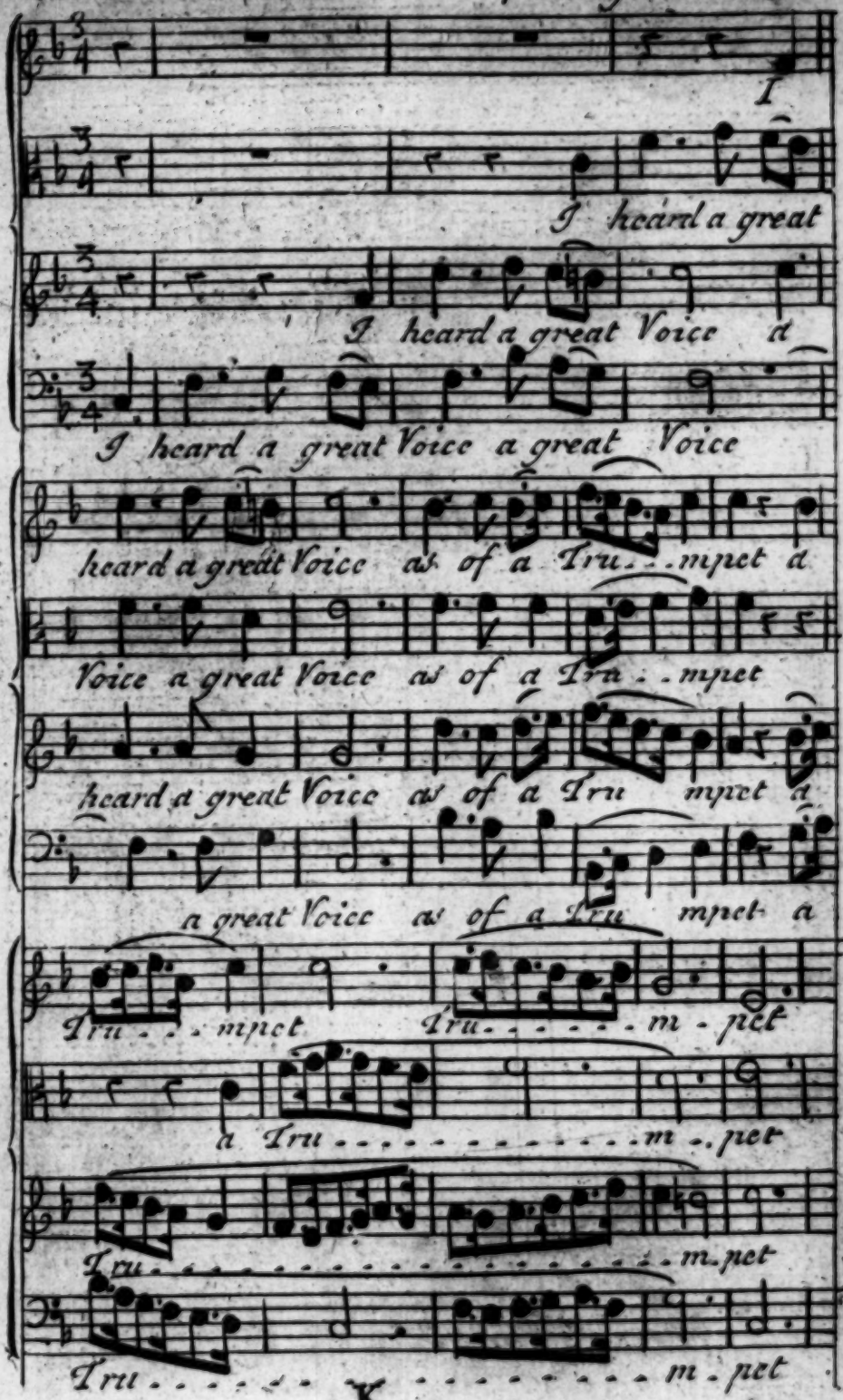
How are the mighty fall'n in the mid-st

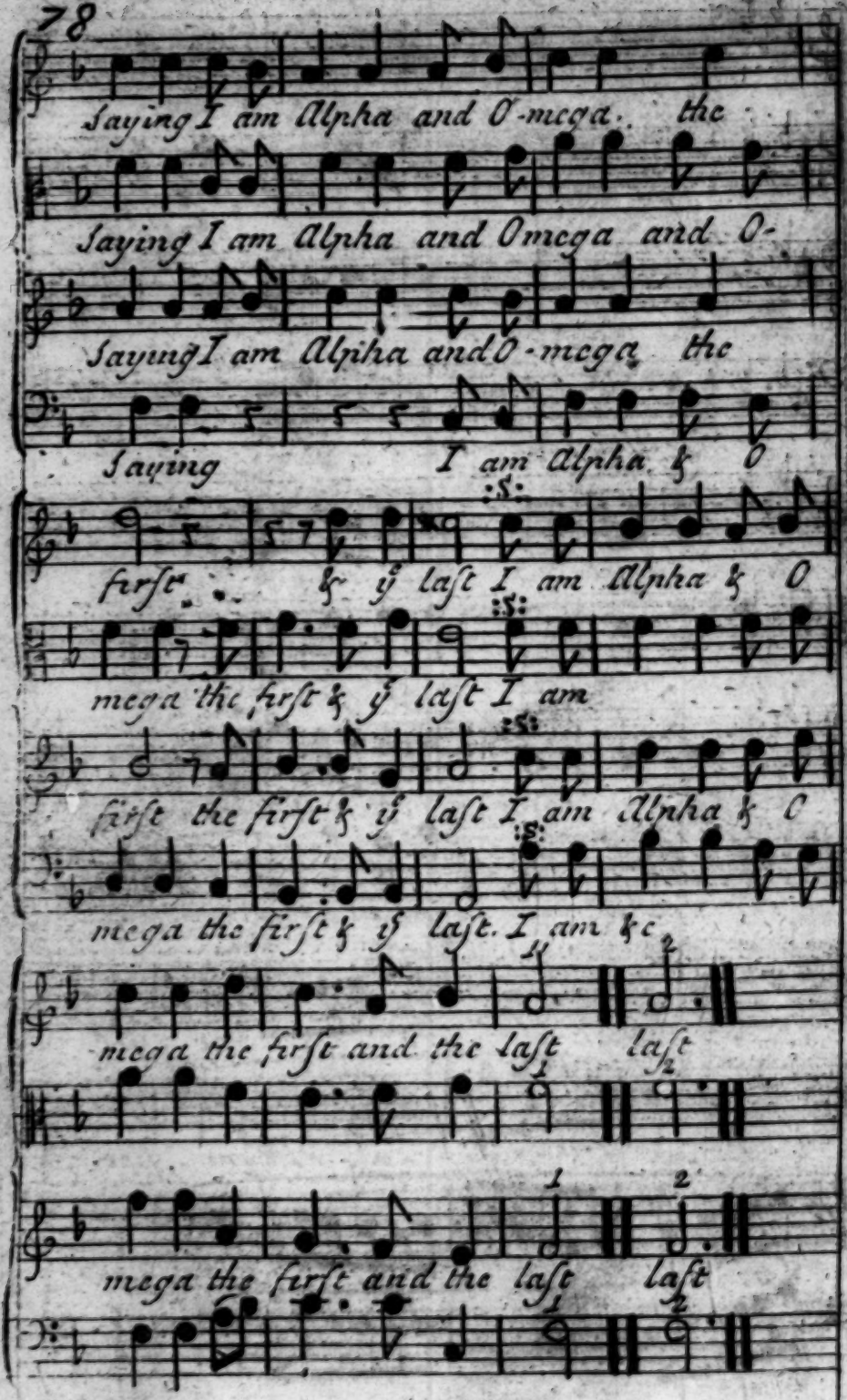
O Jonathan

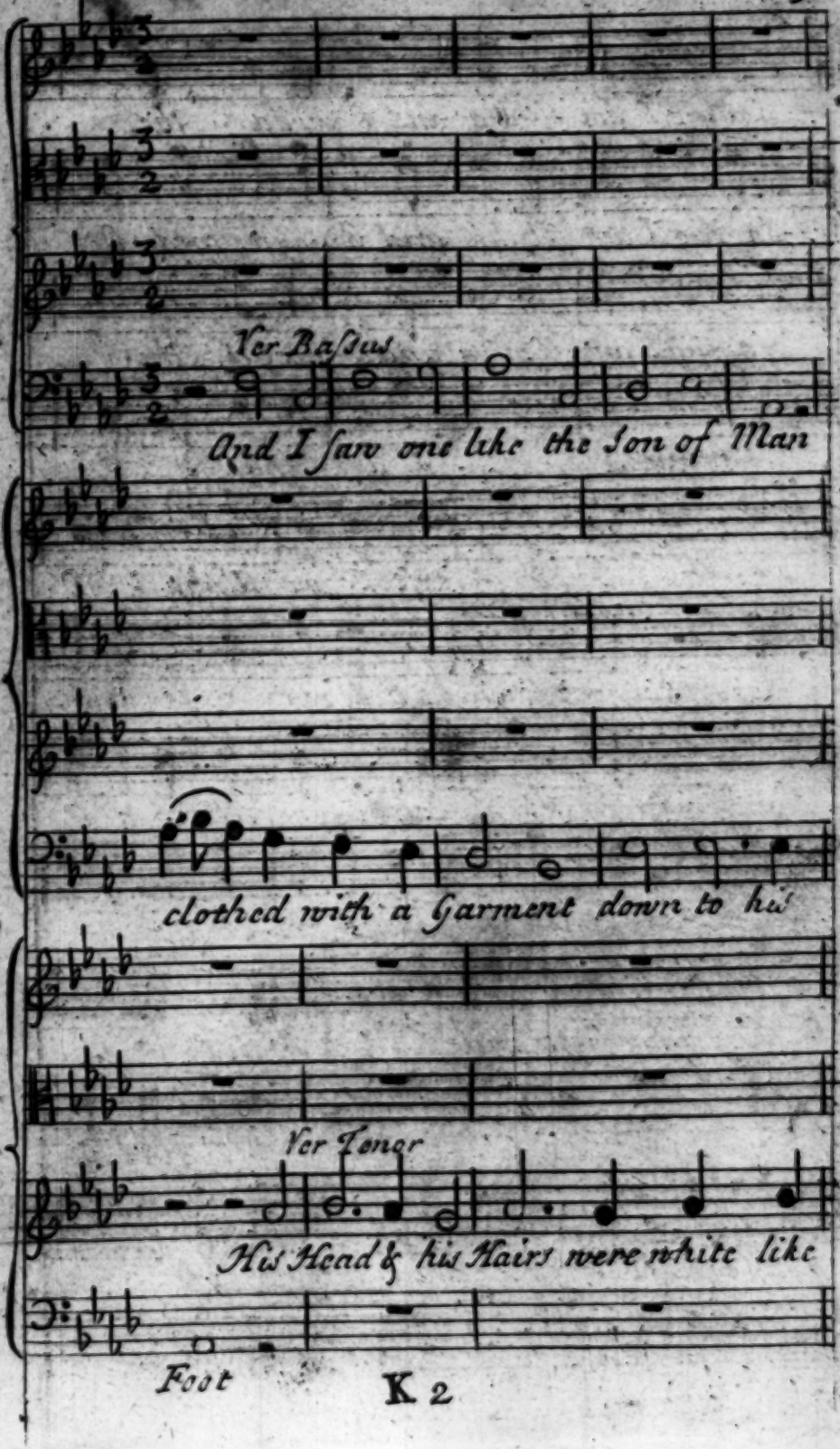
of the Battle thou wast

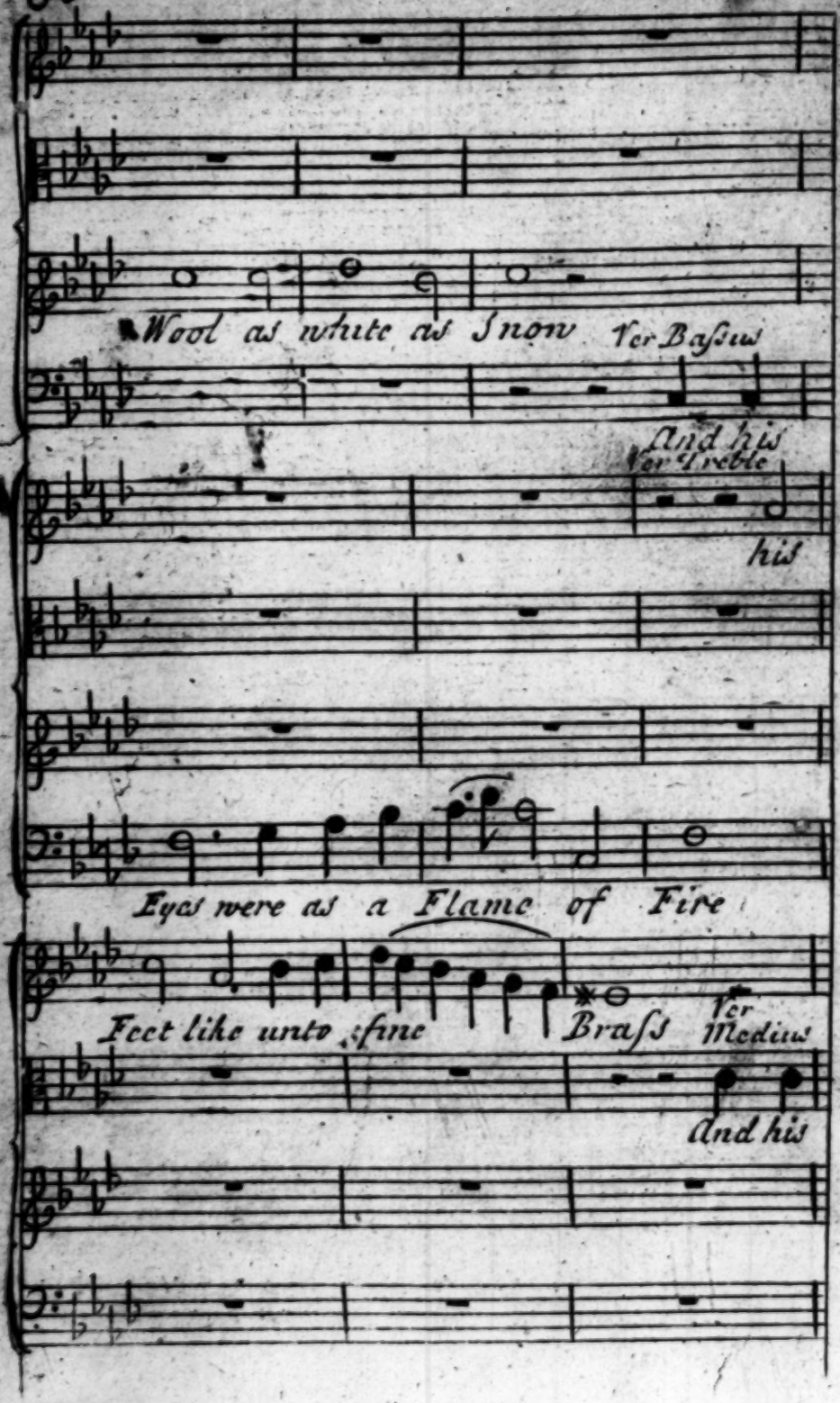
onathan

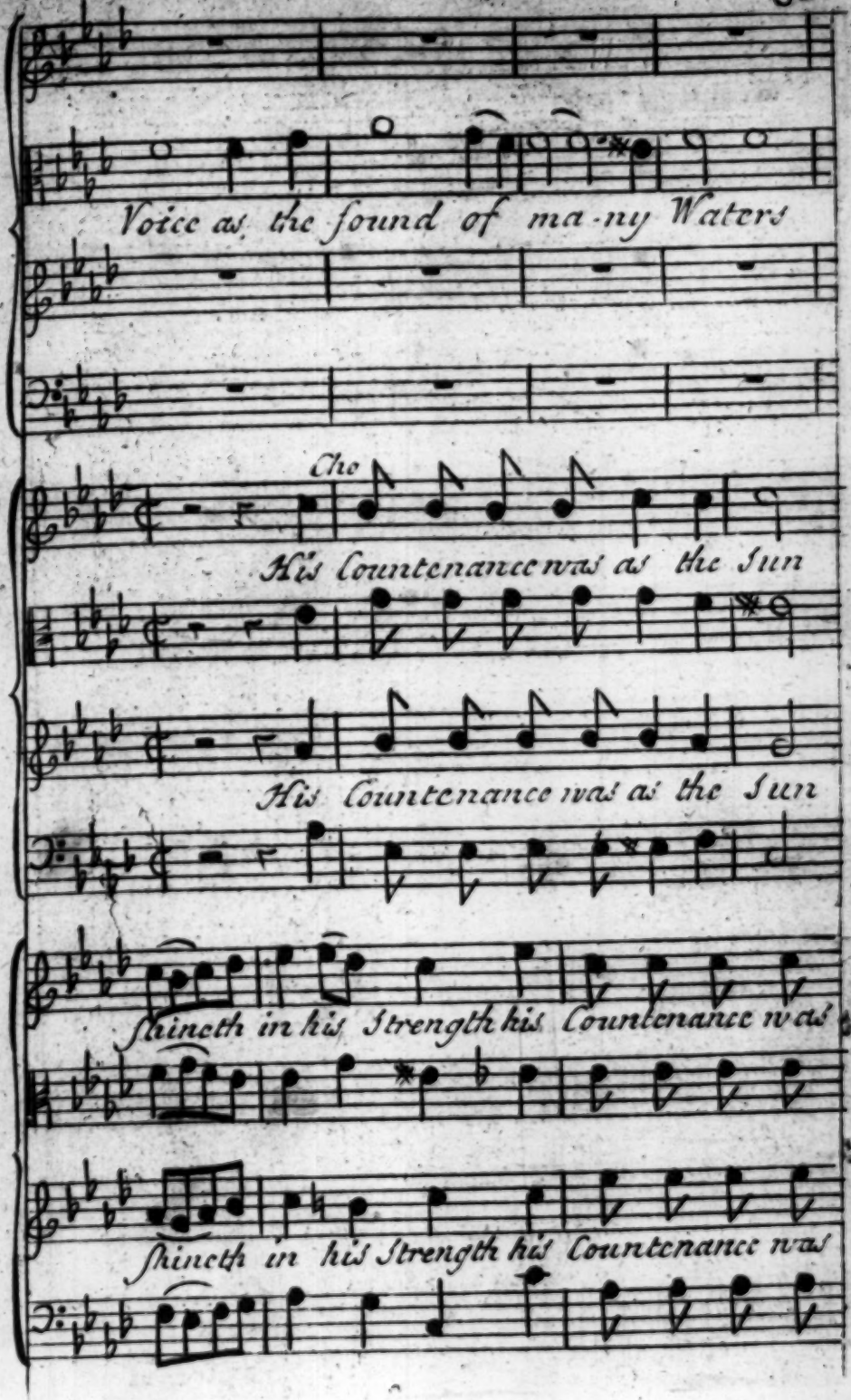

Soft
slain in thine high Places, How are the
migh-ty fall'n and the Weapons of War
periſh'd and the Weapons of War periſh'd.

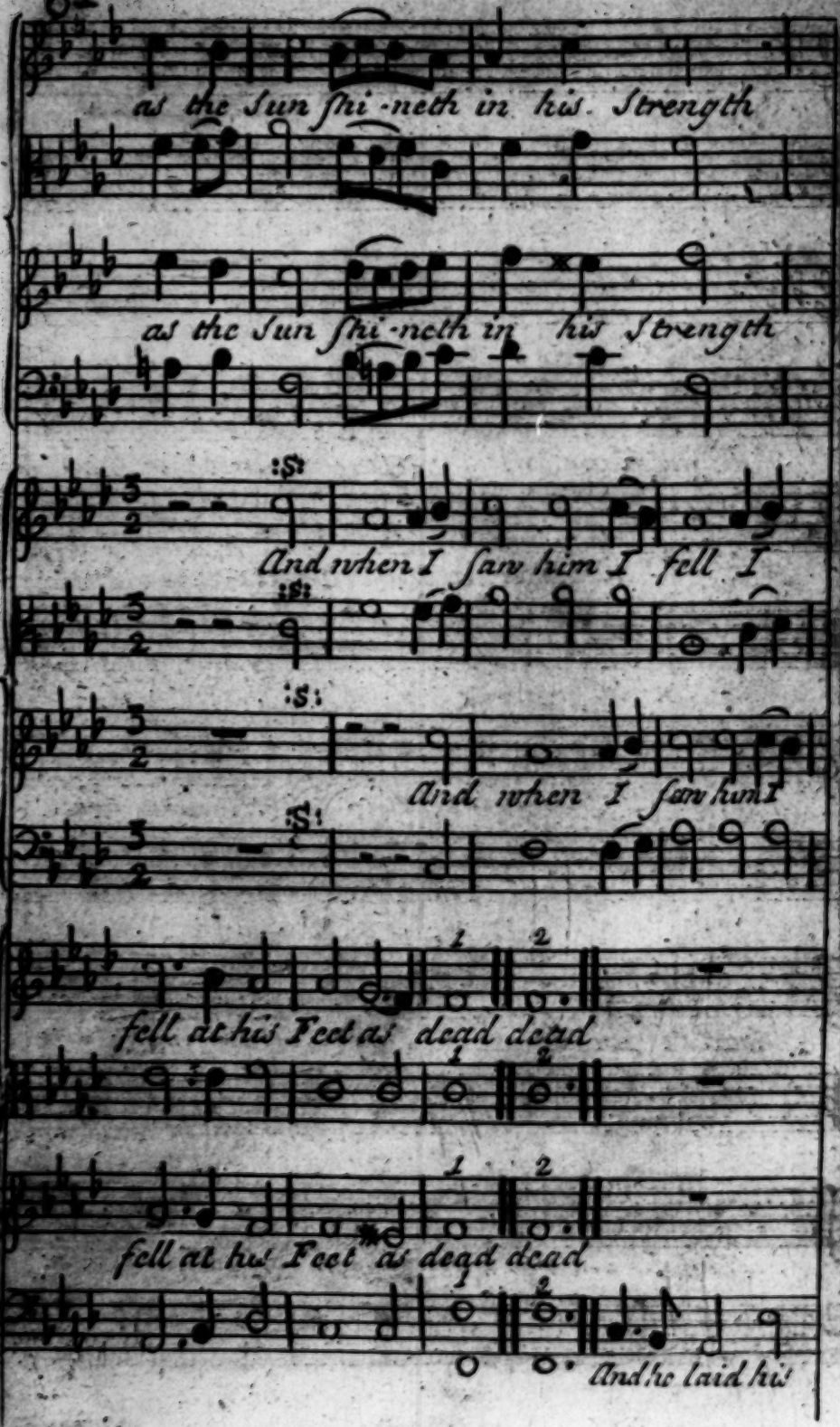

I
I heard a great
I heard a great Voice a
I heard a great Voice a great Voice
heard a great Voice as of a Tru . . mpet a
Voice a great Voice as of a Tru . . mpet
heard a great Voice as of a Tru mpet a
a great Voice as of a Tru mpet a
Tru . . . mpet
Tru . . . . . m . pet
a Tru . . . . . m . . pet
Tru . . . . . m . pet
Tru . . . . . m . pet

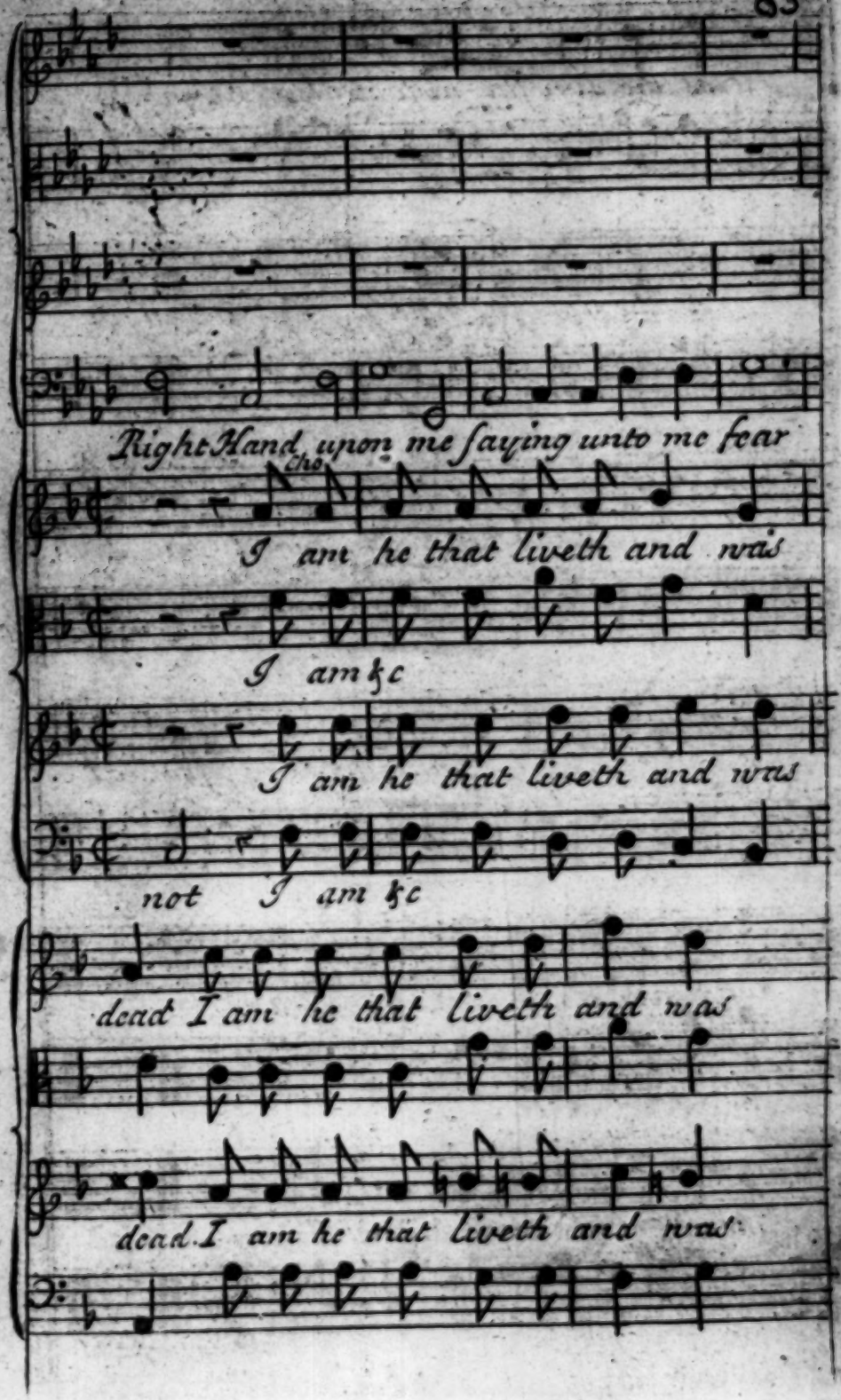

Saying I am Alpha and O-mega. the
Saying I am Alpha and Omega and O-
Saying I am Alpha and O-mega the
Saying I am Alpha & O
first & y last I am Alpha & O
mega the first & y last I am
first the first & y last I am Alpha & O
mega the first & y last. I am &c
mega the first and the last last
mega the first and the last last

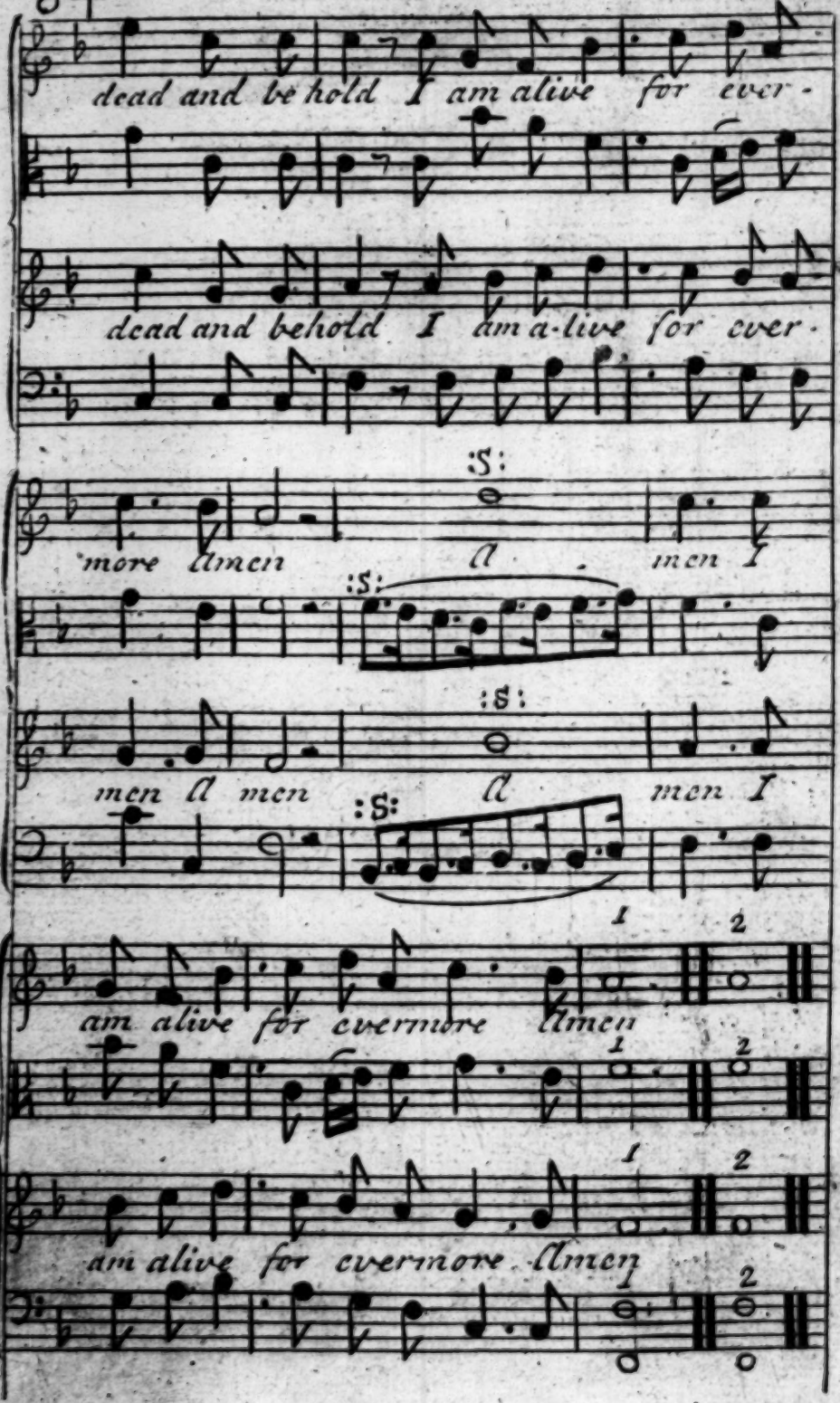

Ver Bassus
And I saw one like the Son of Man
clothed with a Garment down to his
Ver Tenor
His Head & his Hairs were white like

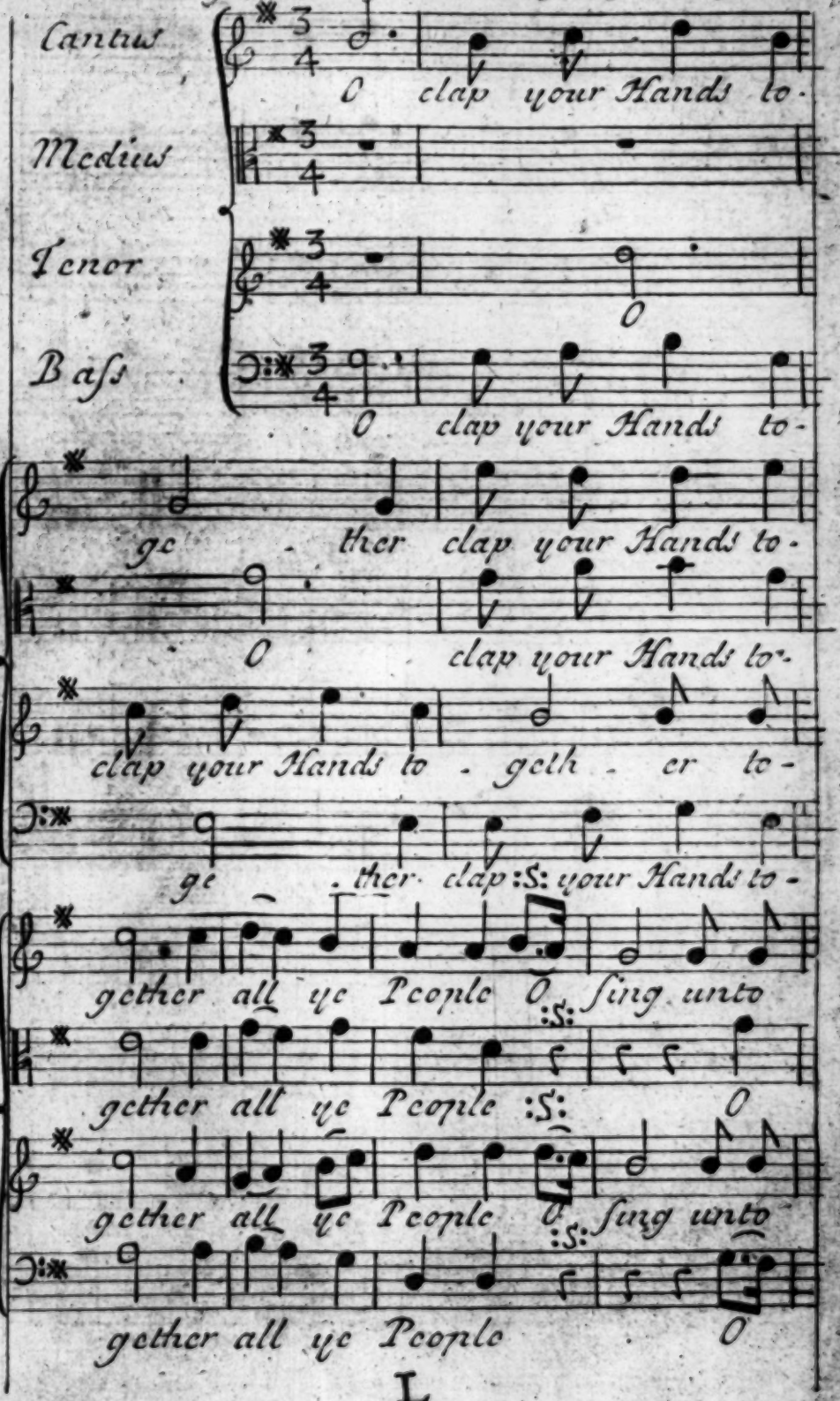

Wool as white as Snow
Ver Bassus
And his
Ver Treble
his
Eyes were as a Flame of Fire
Feet like unto fine
Brass
Ver Medius
And his

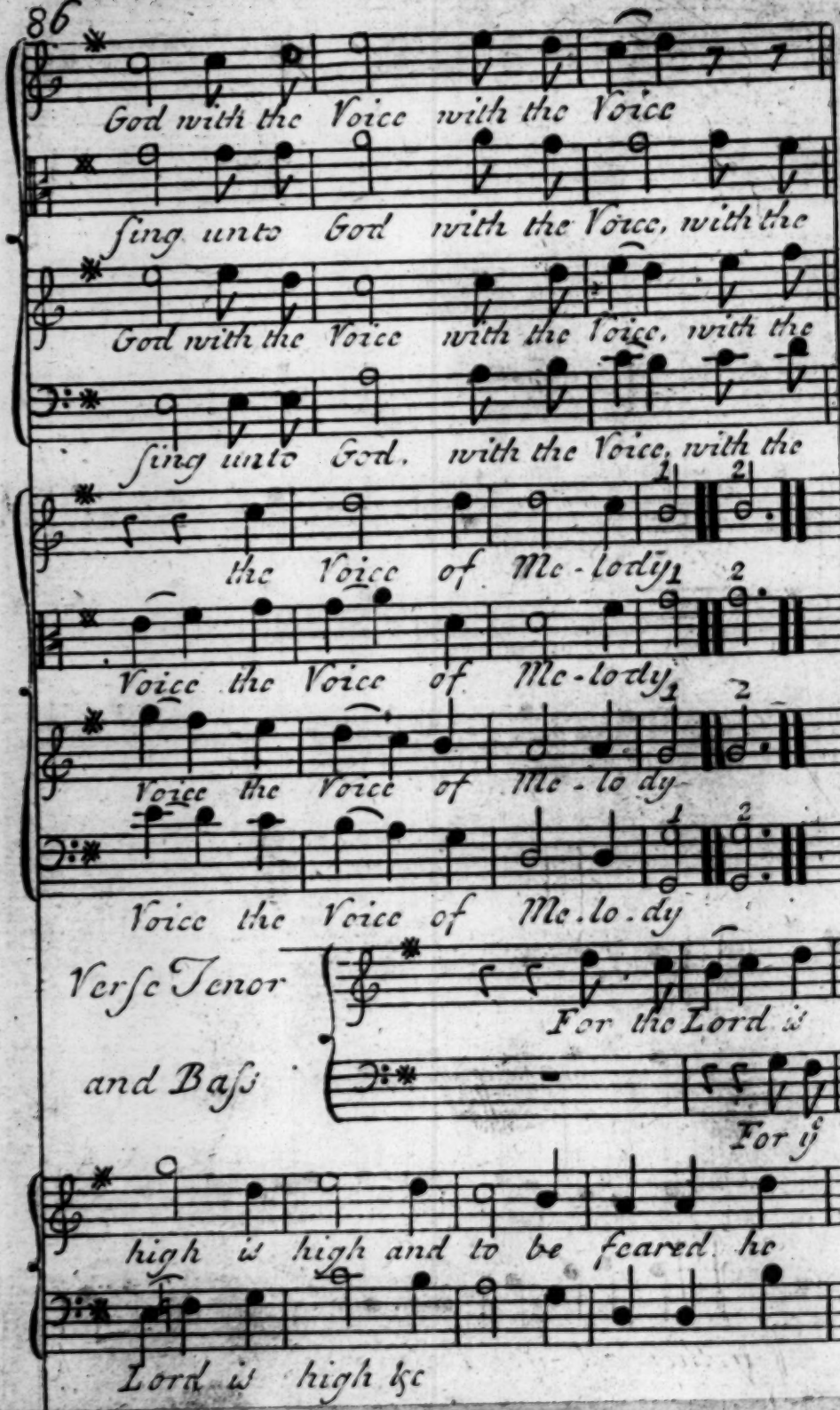

Voice as the sound of ma-ny Waters
Cho
His Countenance was as the Sun
His Countenance was as the Sun
shineth in his Strength his Countenance was
shineth in his Strength his Countenance was

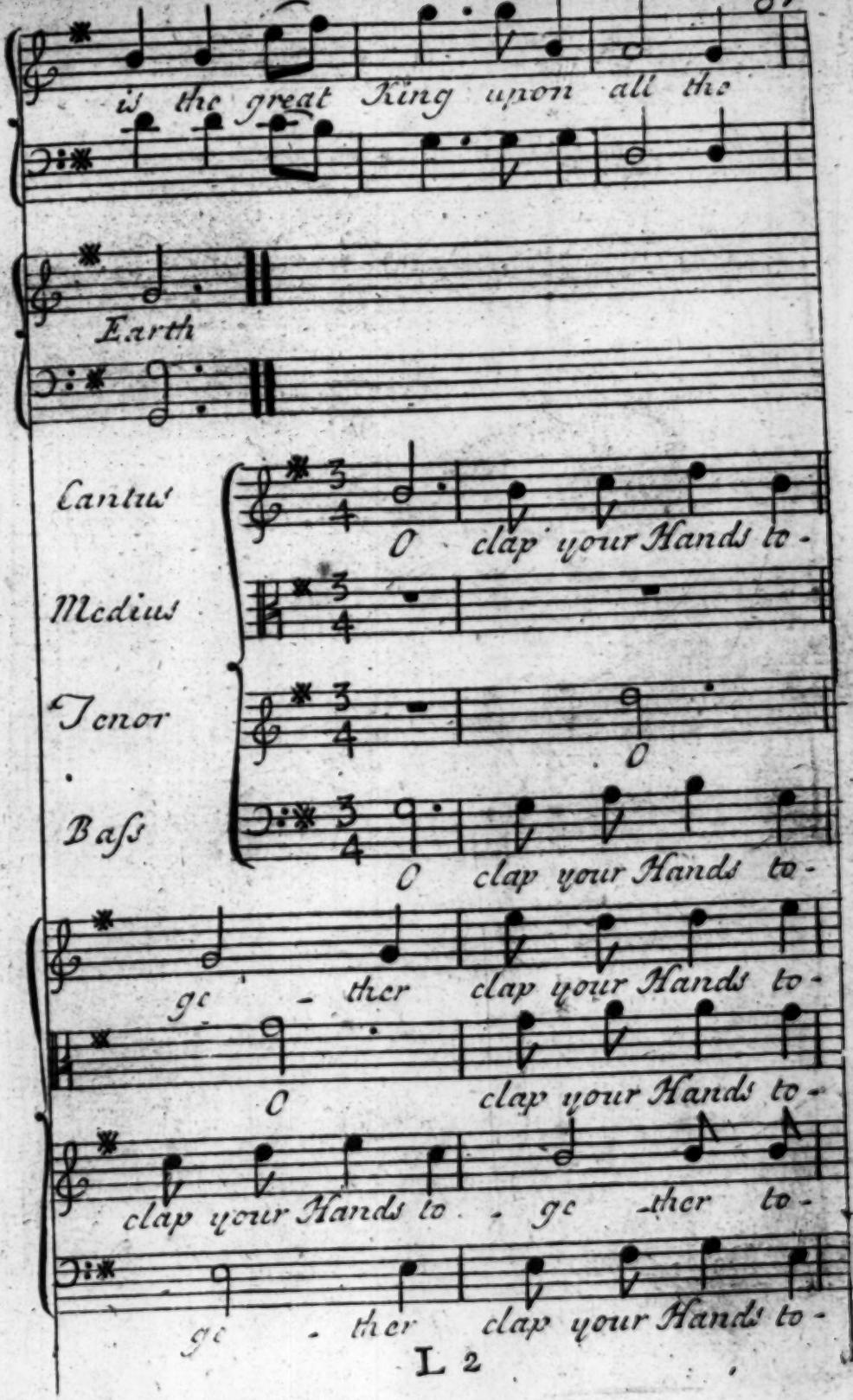

as the Sun shi-neth in his Strength
as the Sun shi-neth in his Strength
And when I saw him I fell I
And when I saw him I
fell at his Feet as dead dead
fell at his Feet as dead dead
And he laid his

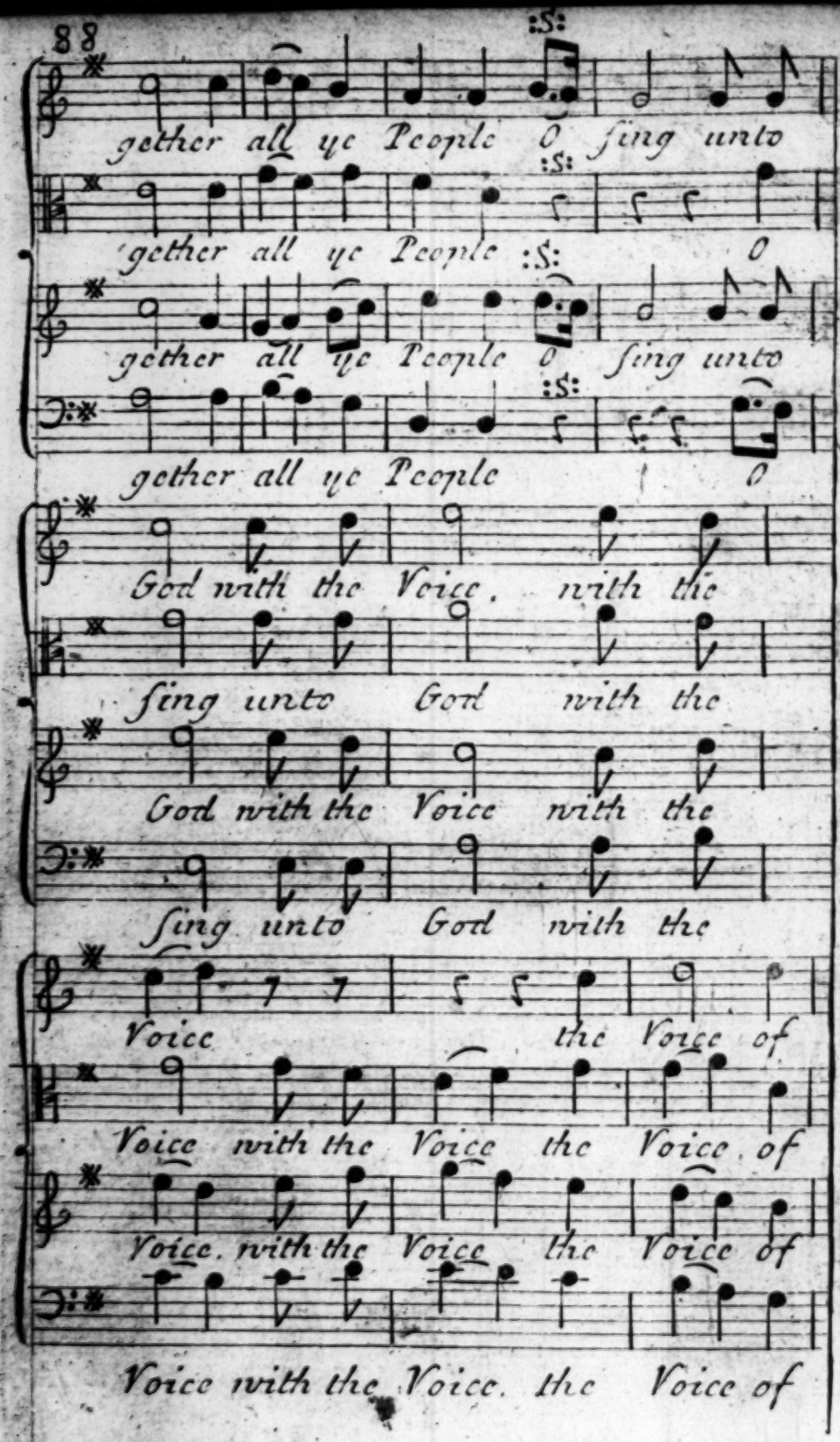

Right Hand upon me saying unto me fear
tho
I am he that liveth and was
I am &c
I am he that liveth and was
not I am &c
dead I am he that liveth and was
dead. I am he that liveth and was

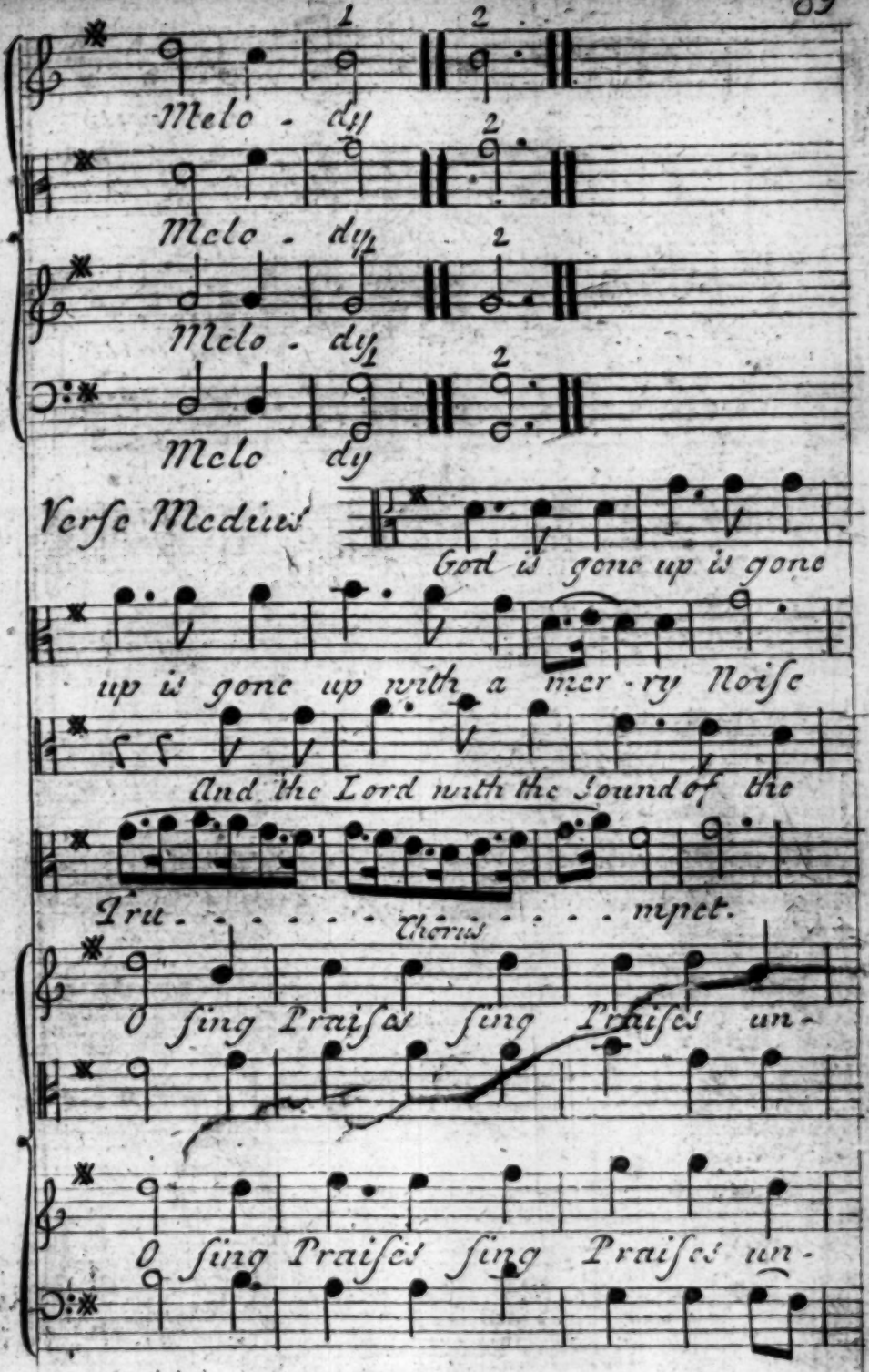

dead and be hold I am alive for ever-
dead and behold I am a-live for ever-
more Amen A men I
men A men A men I
am alive for evermore Amen
am alive for evermore Amen

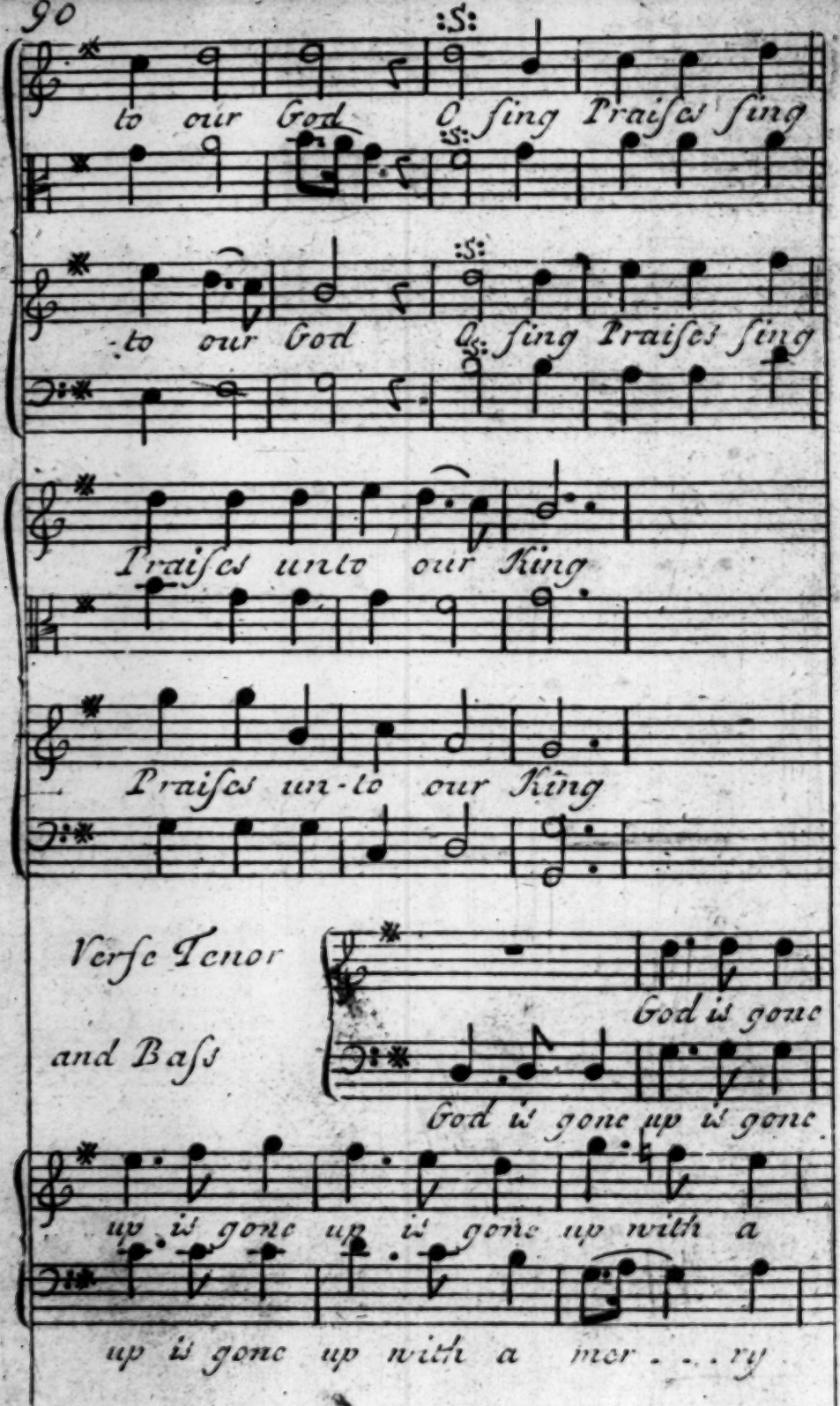

Cantus
Medius
Tenor
Basis
O clap your Hands to-
O clap your Hands to-
ge ther clap your Hands to-
O clap your Hands to-
clap your Hands to - geth er to-
ge ther clap your Hands to-
gether all ye People O sing unto
gether all ye People O
gether all ye People O sing unto
gether all ye People O

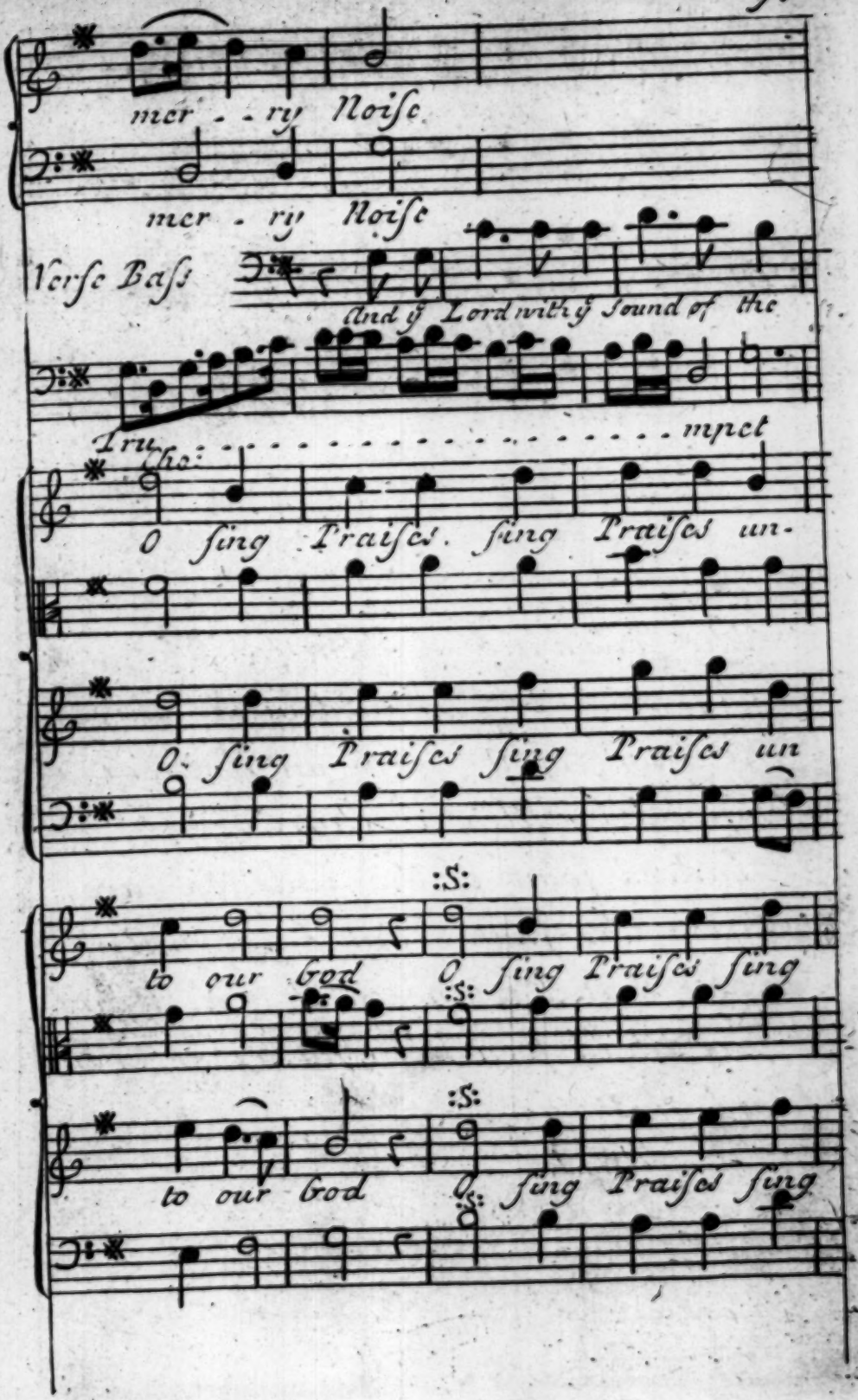

God with the Voice with the Voice
sing unto God with the Voice, with the
God with the Voice with the Voice, with the
sing unto God, with the Voice, with the
the Voice of Me-lody 1 2
Voice the Voice of Me-lody 1 2
Voice the Voice of Me-lo dy
Voice the Voice of Me.lo.dy
Verse Tenor
and Bass
For the Lord is
For ÿ
high is high and to be feared he
Lord is high &c

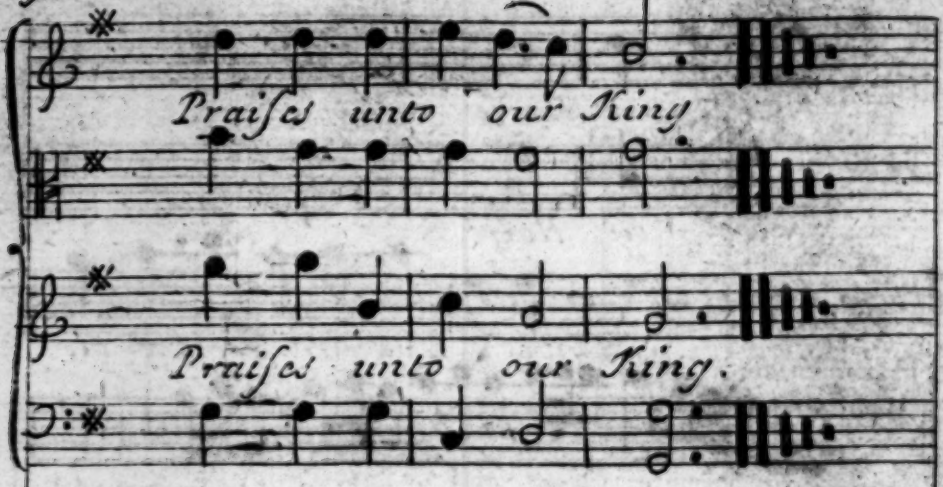

is the great King upon all the
Earth
Cantus
O clap your Hands to-
Medius
Tenor
O
Bass
O clap your Hands to-
ge - ther clap your Hands to-
O clap your Hands to-
clap your Hands to - ge ther to-
ge - ther clap your Hands to-


gether all ye People O sing unto
gether all ye People
gether all ye People O sing unto
gether all ye People
God with the Voice, with the
sing unto God with the
God with the Voice with the
sing unto God with the
Voice the Voice of
Voice with the Voice the Voice of
Voice with the Voice the Voice of
Voice with the Voice. the Voice of


1
2
Melo - dy
2
Melo - dy
2
Melo - dy
2
Melo dy
Verse Medius
God is gone up is gone
up is gone up with a mer - ry Noise
And the Lord with the Sound of the
Tru - - - - - - - - - mpet.
Chorus
O sing Praises sing Praises un -
O sing Praises sing Praises un -


to our God O sing Praiſes ſing
to our God O ſing Praiſes ſing
Praiſes unto our King
Praiſes un-to our King
Verſe Tenor
and Baſs
God is gone
God is gone up is gone
up is gone up is gone up with a
up is gone up with a mer - - - ry


mer - - ry Noiſe
mer - ry Noiſe
Verſe Baſs
And if Lord with if ſound of the
Tru
mpet
O ſing Praiſes ſing Praiſes un-
O ſing Praiſes ſing Praiſes un
:S:
to our God O ſing Praiſes ſing
:S:
:S:
to our God O ſing Praiſes ſing

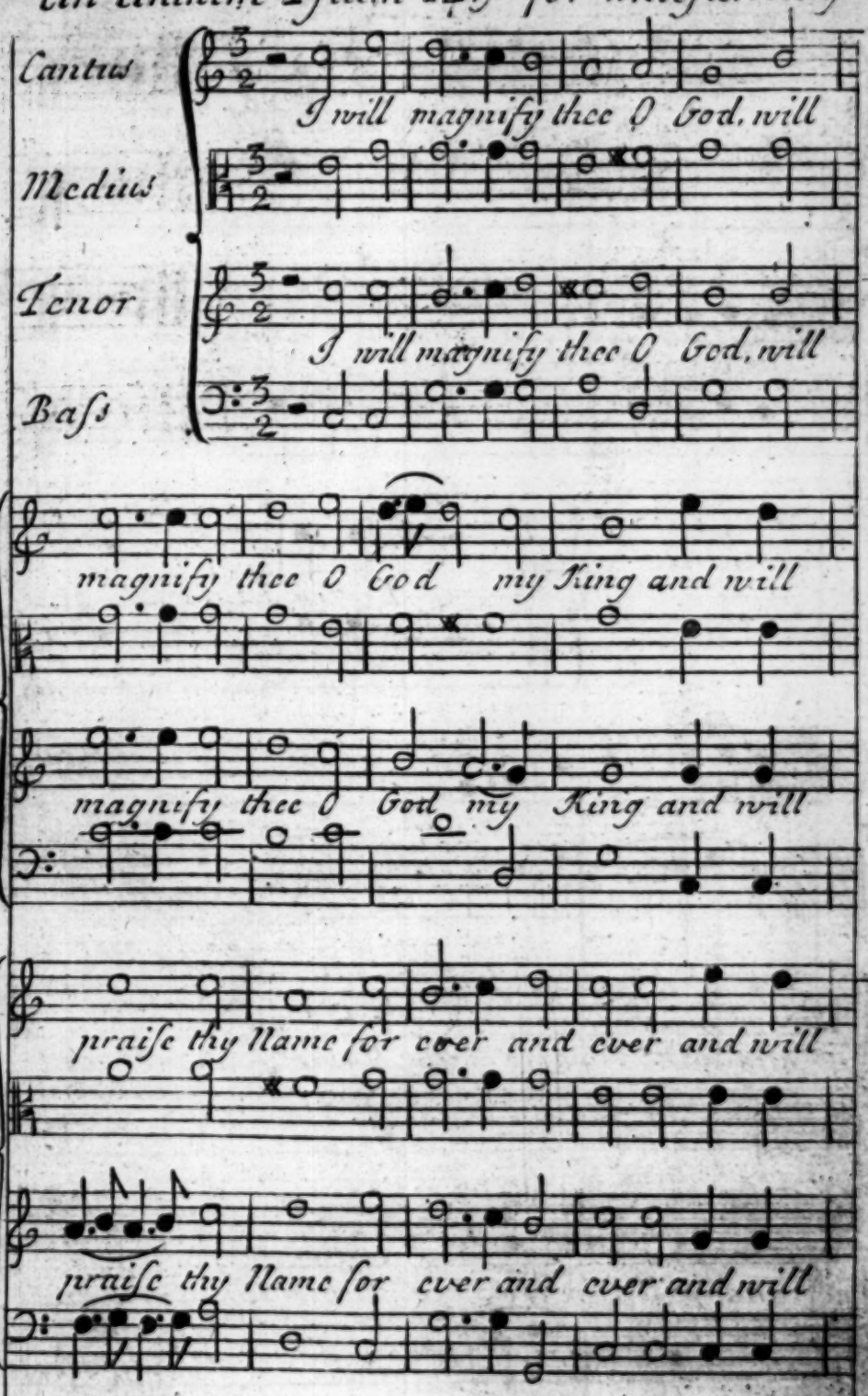


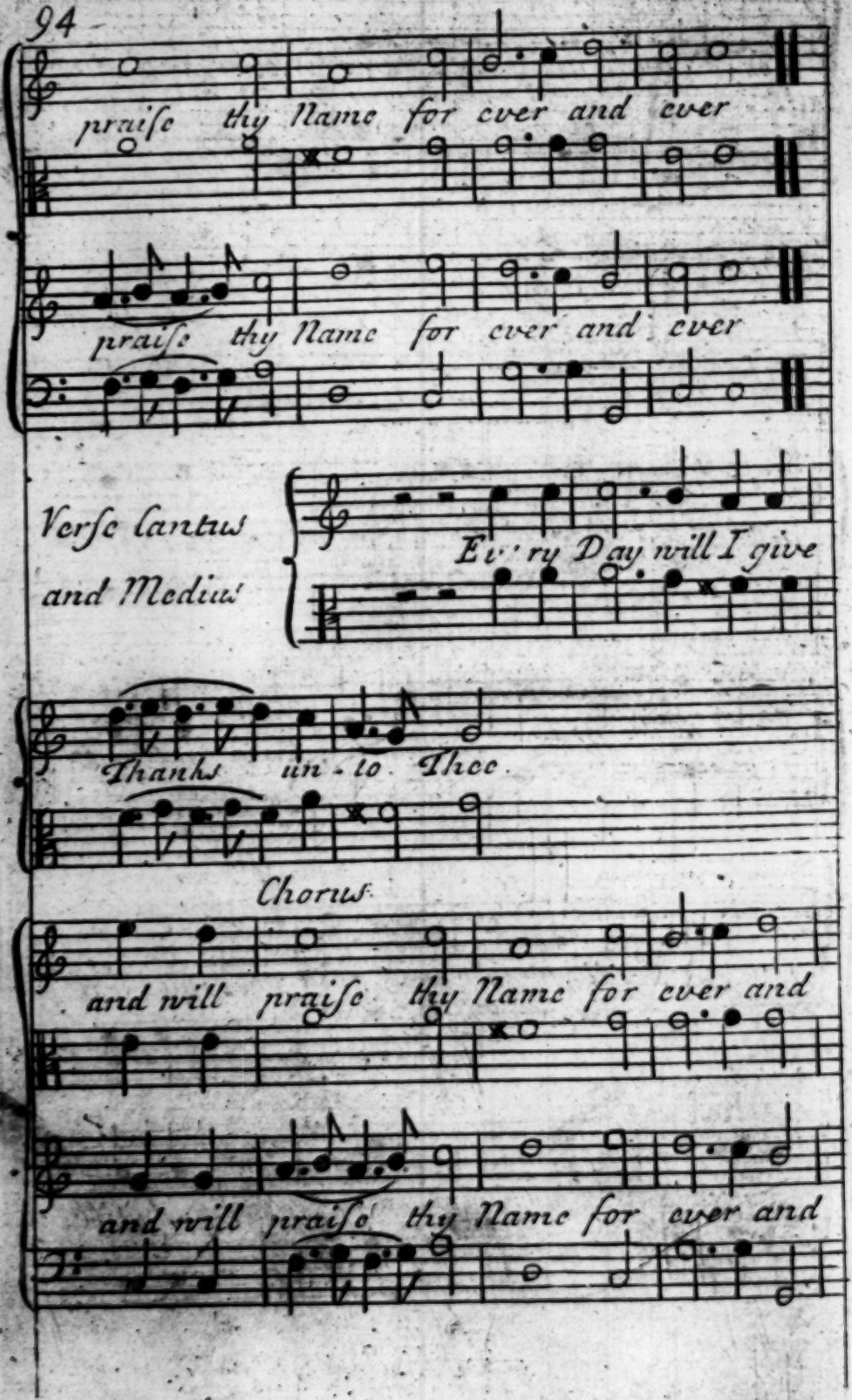
The following Anthem for Whitsunday may seem to be borrowed in the three first Pages of it, from an Anthem compos'd by Mr. Jno. Church.

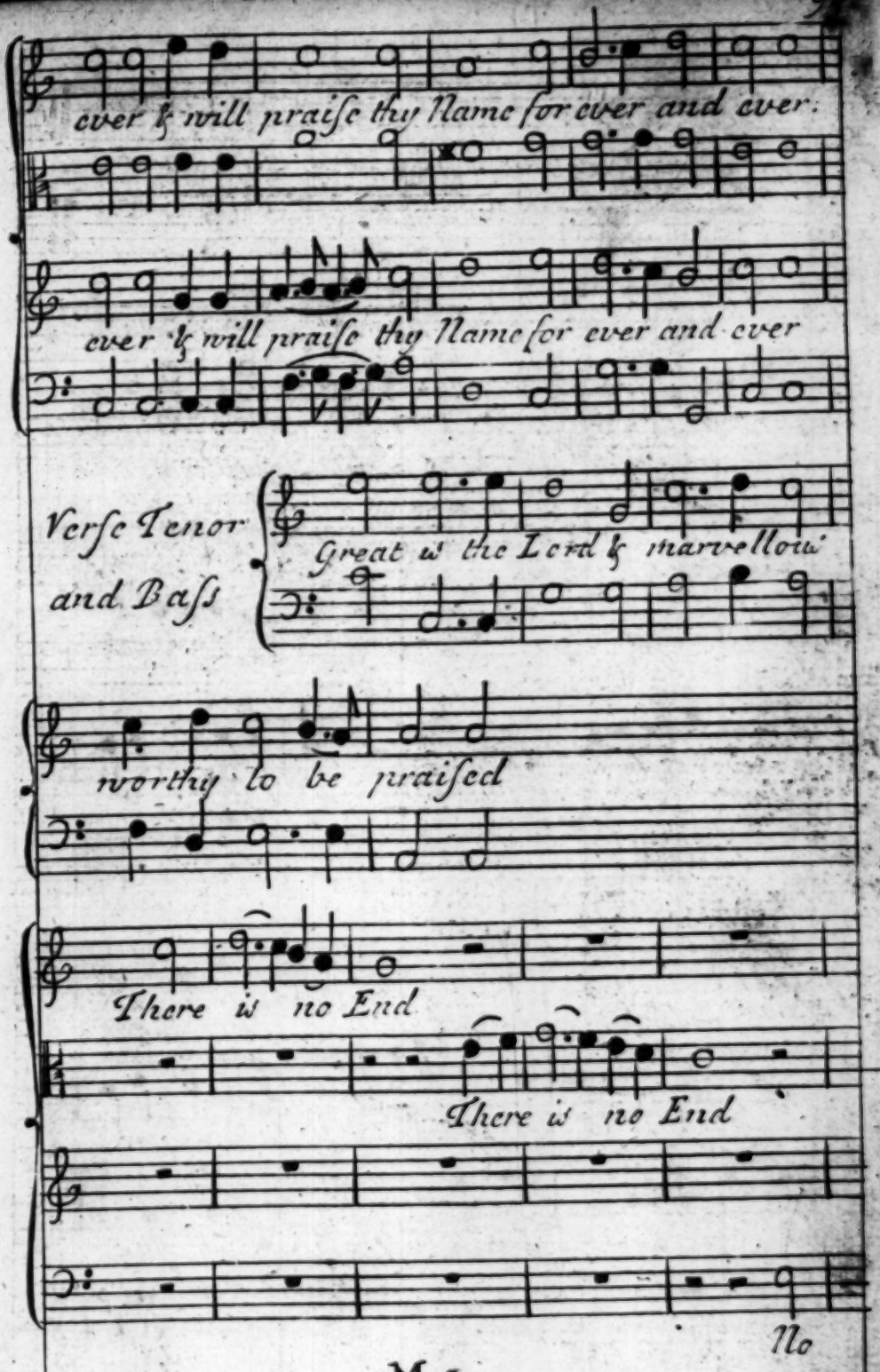
Indeed some of the Cadences are exactly the same; but I solemnly declare that I composed it some Years before I had seen Mr. Church's or even heard of It.

W.K.

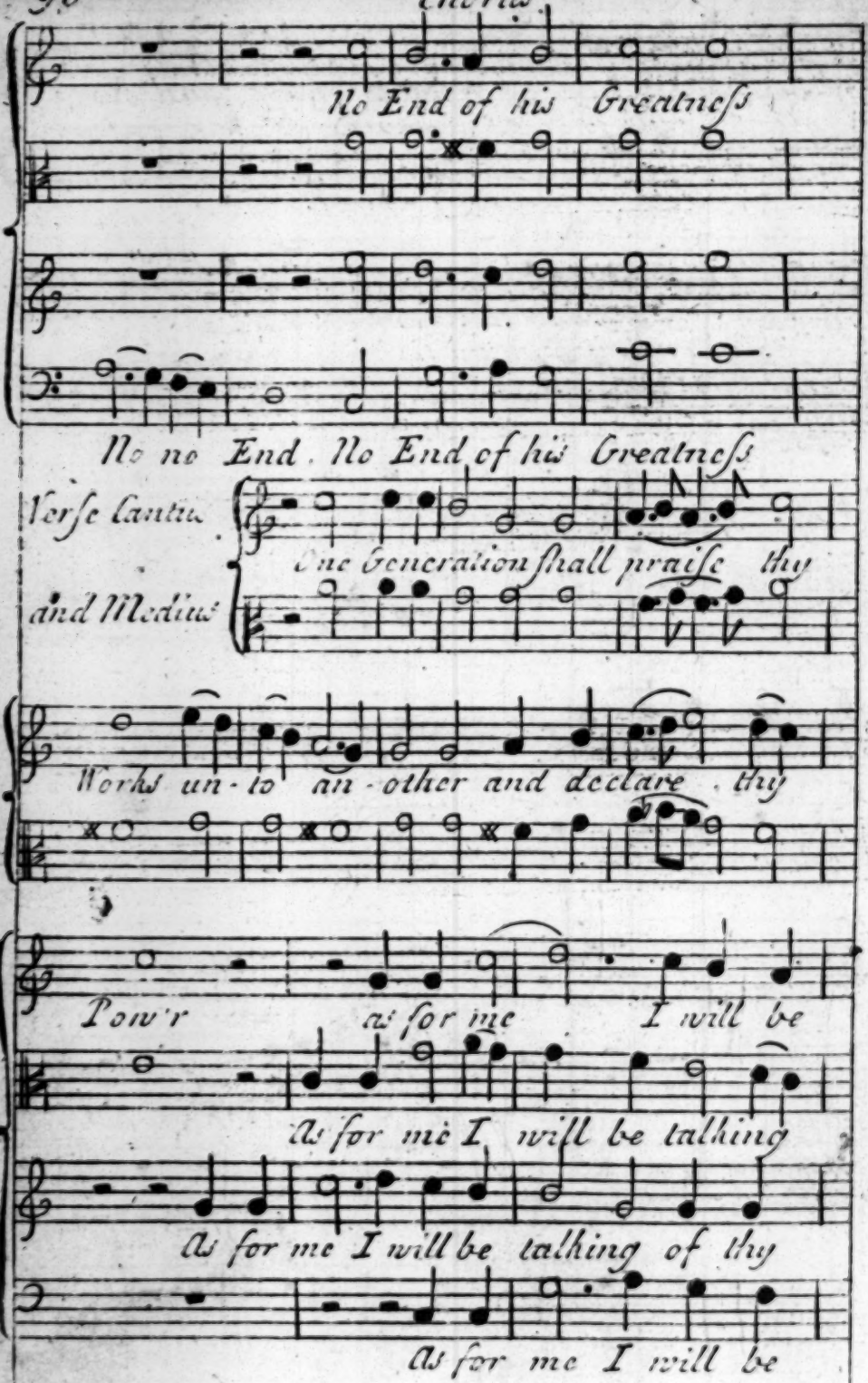
An Anthem Psalm 145th for Whitsunday

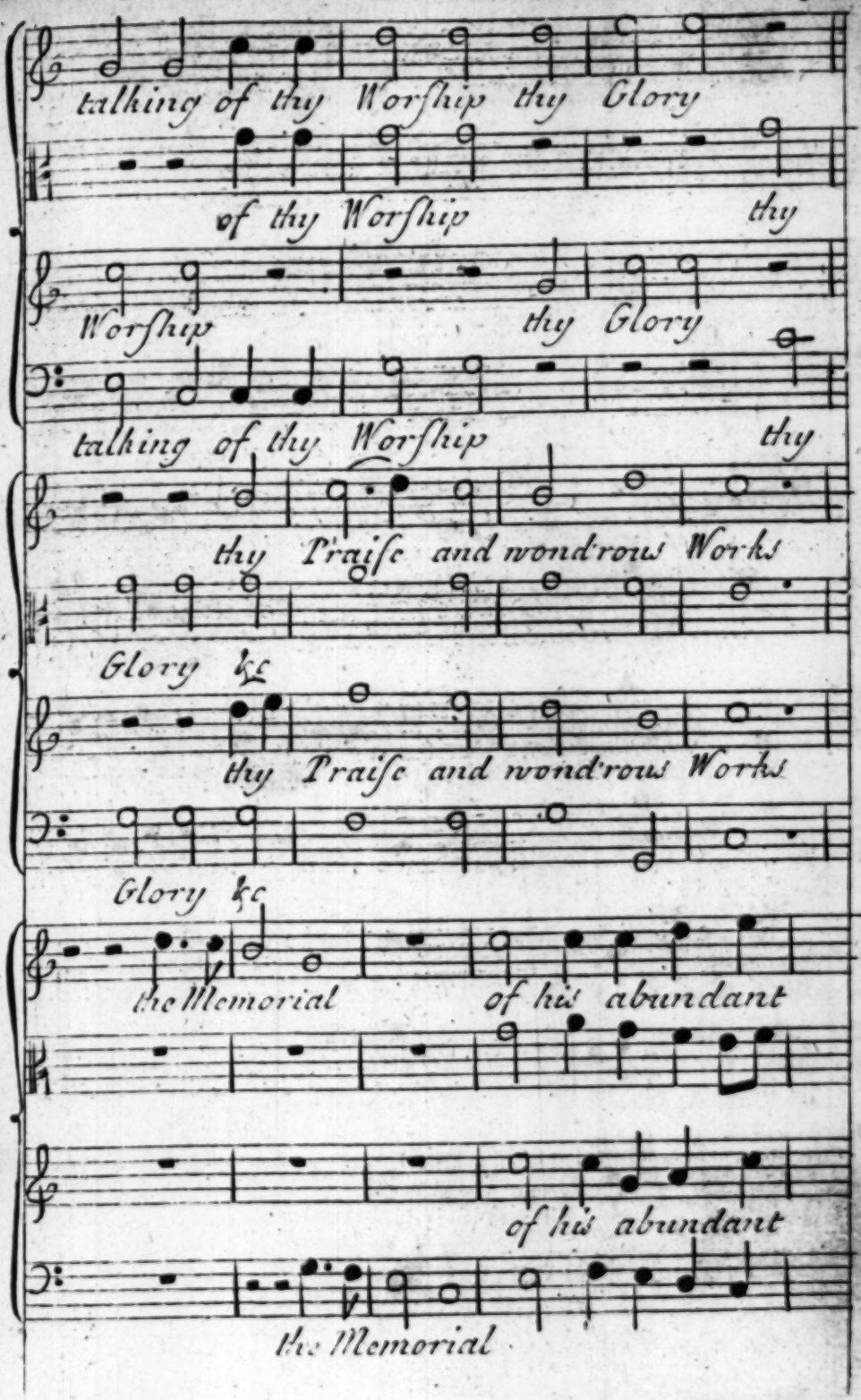


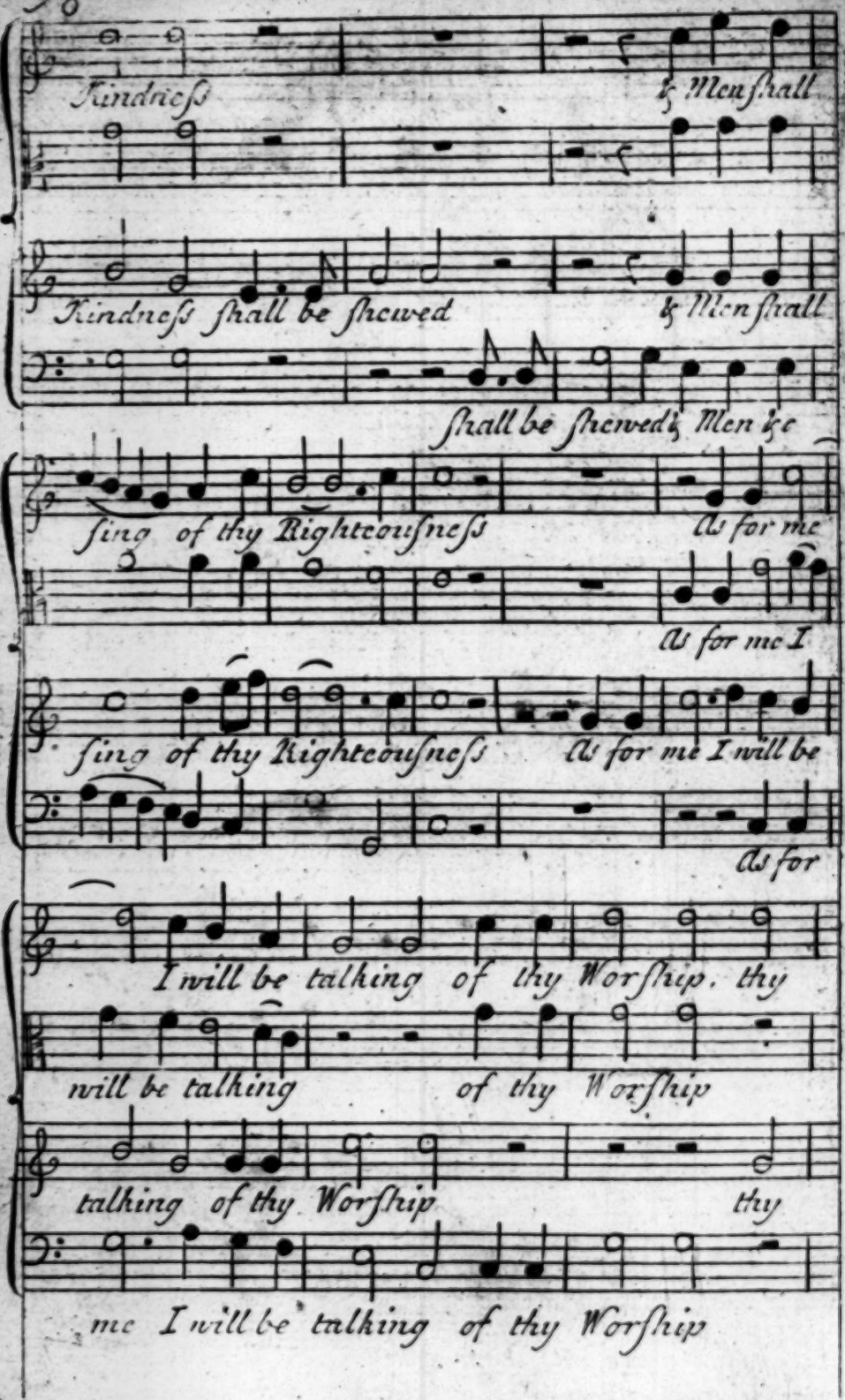

praise thy Name for ever and ever
praise thy Name for ever and ever
Verse Cantus and Medius
Ev'ry Day will I give
Thanks un-to Thee.
Chorus.
and will praise thy Name for ever and
and will praise thy Name for ever and

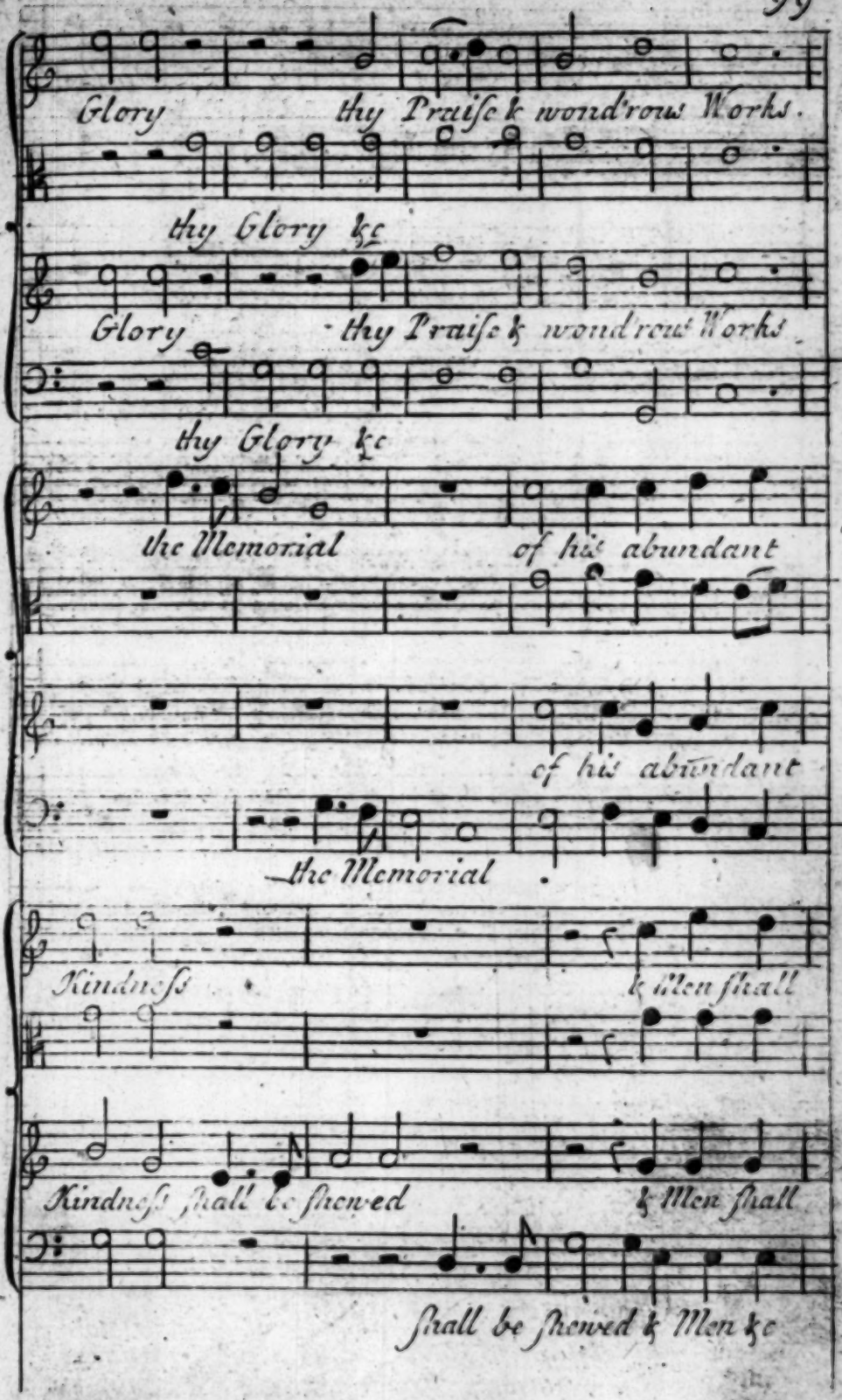

ever & will praise thy Name for ever and ever.
ever & will praise thy Name for ever and ever
Verse Tenor
and Bass
Great is the Lord & marvellous
worthy to be praised
There is no End
There is no End
No

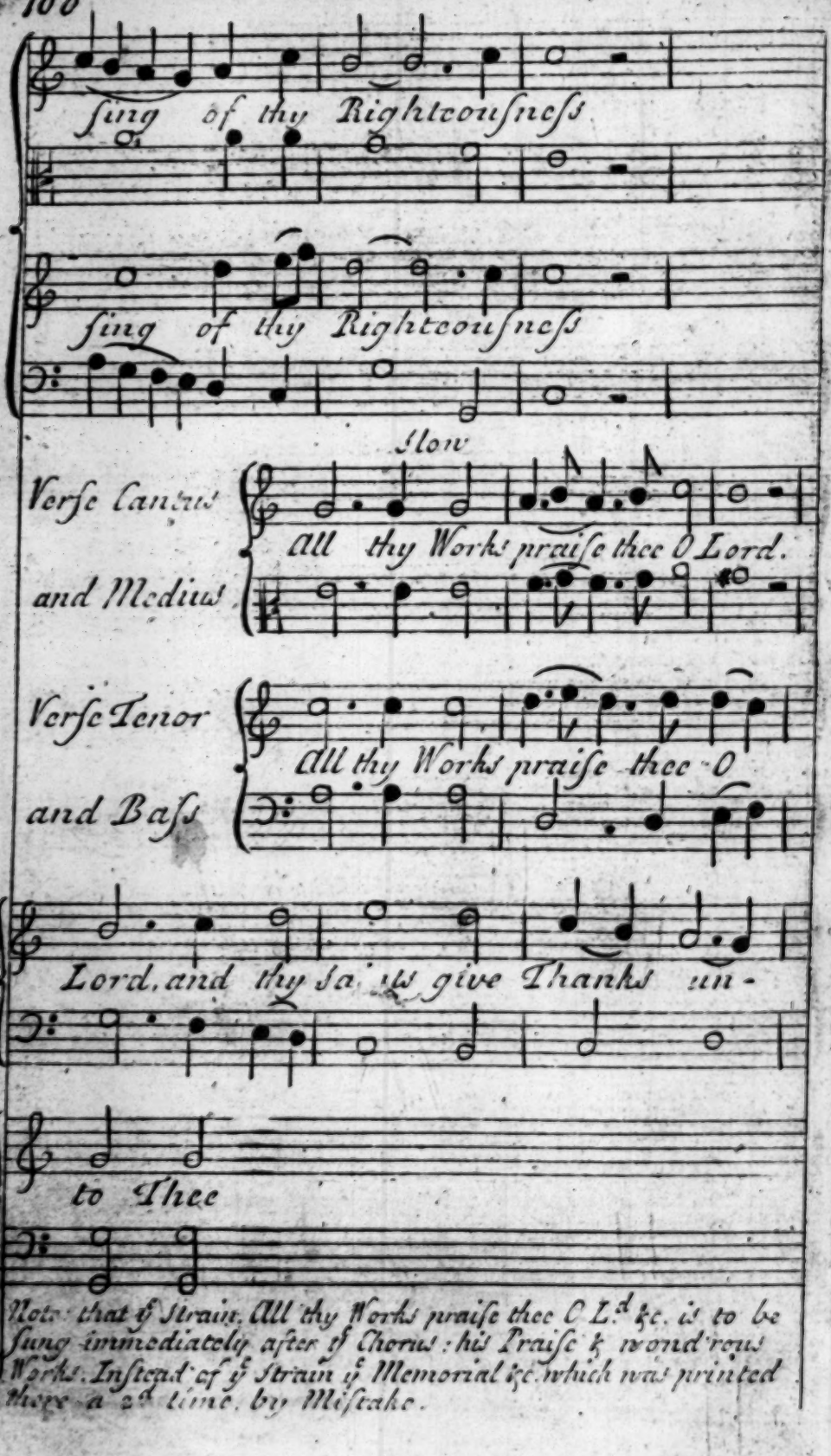
Chorus.


No End of his Greatness
No no End. No End of his Greatness
Verse Cantus
and Medius
One Generation shall praise thy
Works un-to an-other and declare thy
Pow'r as for me I will be
As for me I will be talking
As for me I will be talking of thy
As for me I will be

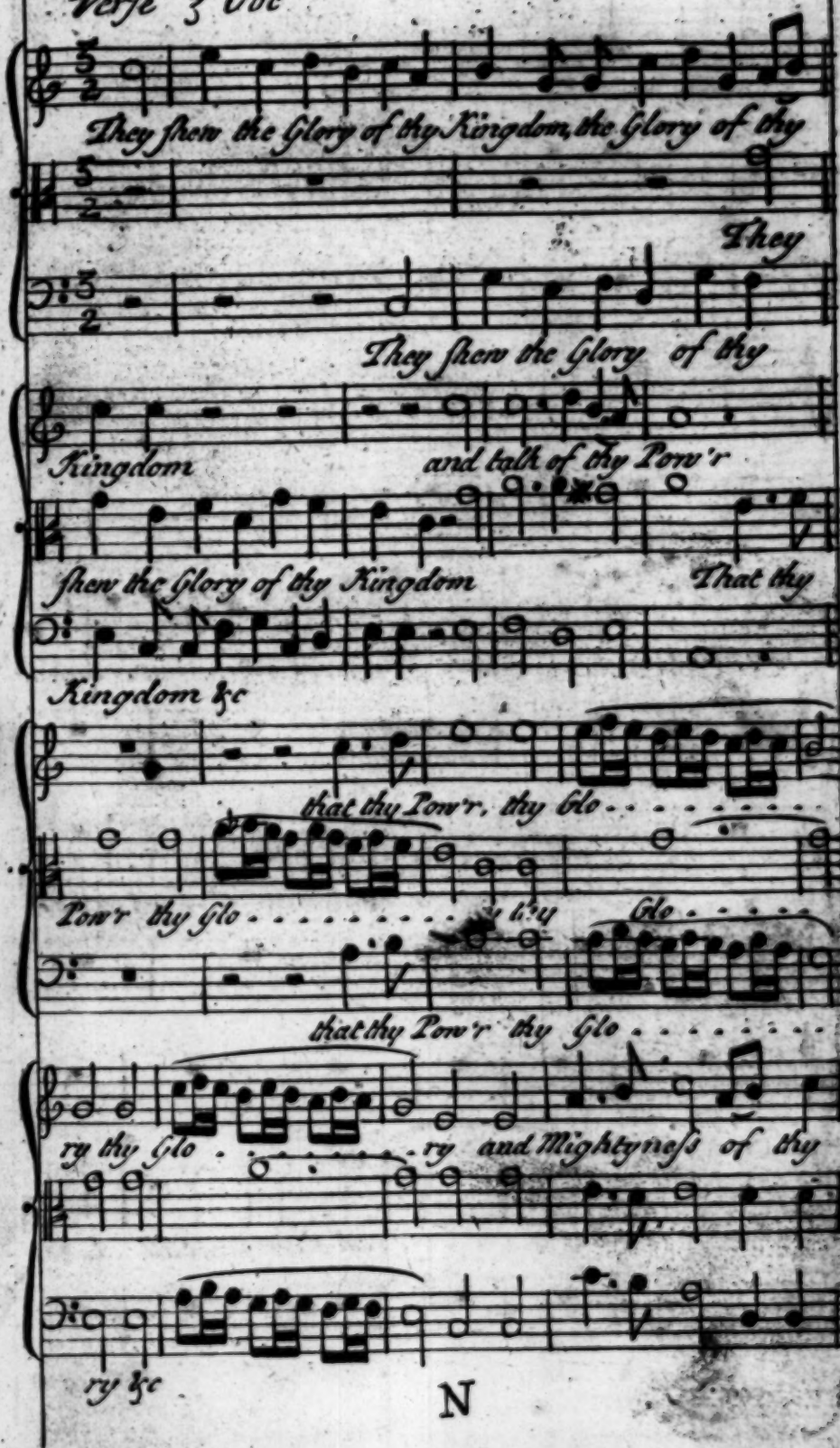

talking of thy Worship thy Glory
of thy Worship thy
Worship thy Glory
talking of thy Worship thy
thy Praise and wondrous Works
Glory &c
thy Praise and wondrous Works
Glory &c
the Memorial of his abundant
of his abundant
the Memorial

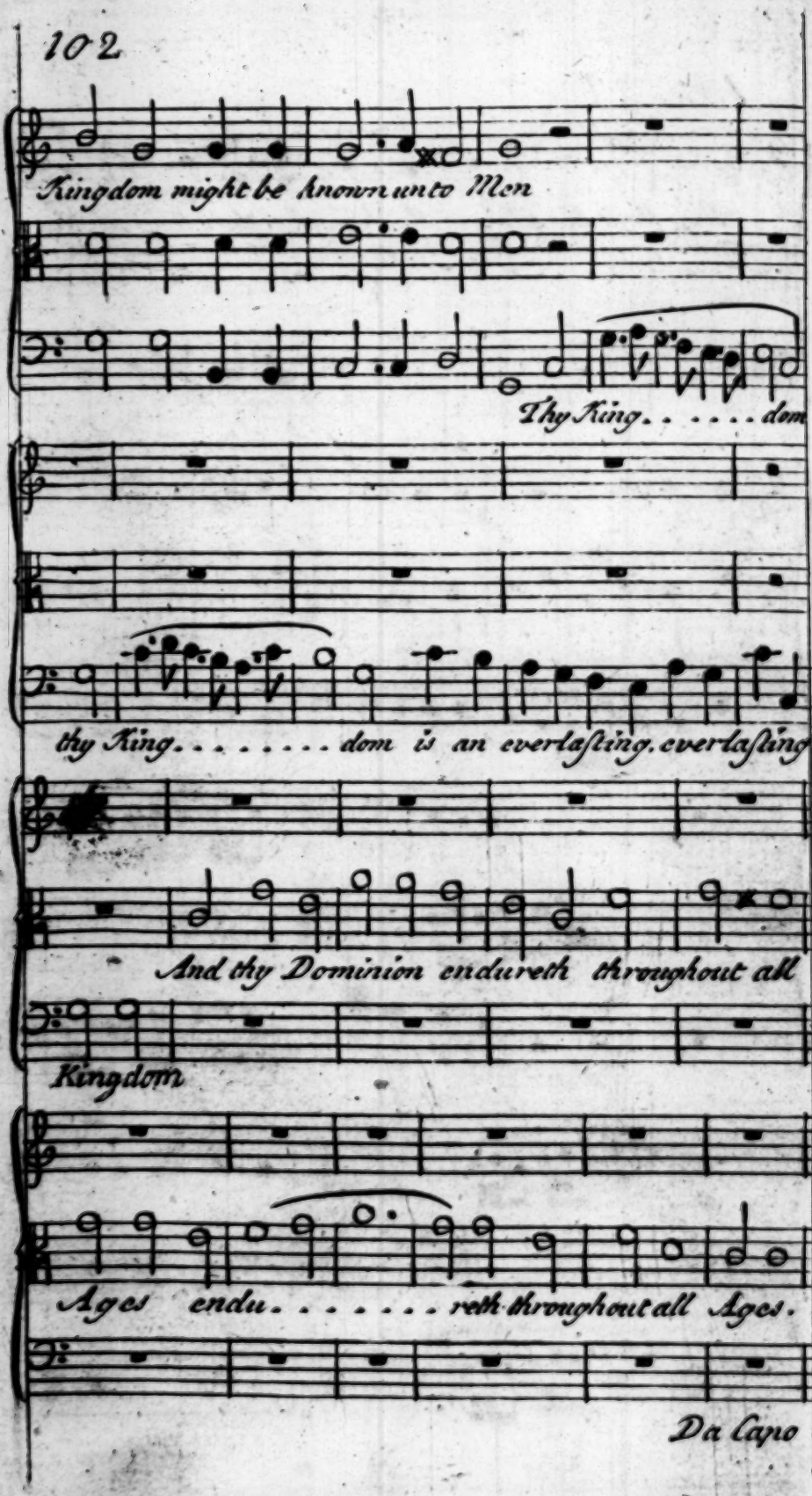

Kindneſs & Men ſhall
Kindneſs ſhall be ſhewed & Men ſhall
ſhall be ſhewed & Men &c
ſing of thy Righteouſneſs As for me
As for me I
ſing of thy Righteouſneſs As for me I will be
As for
I will be talking of thy Worſhip. thy
will be talking of thy Worſhip
talking of thy Worſhip thy
me I will be talking of thy Worſhip

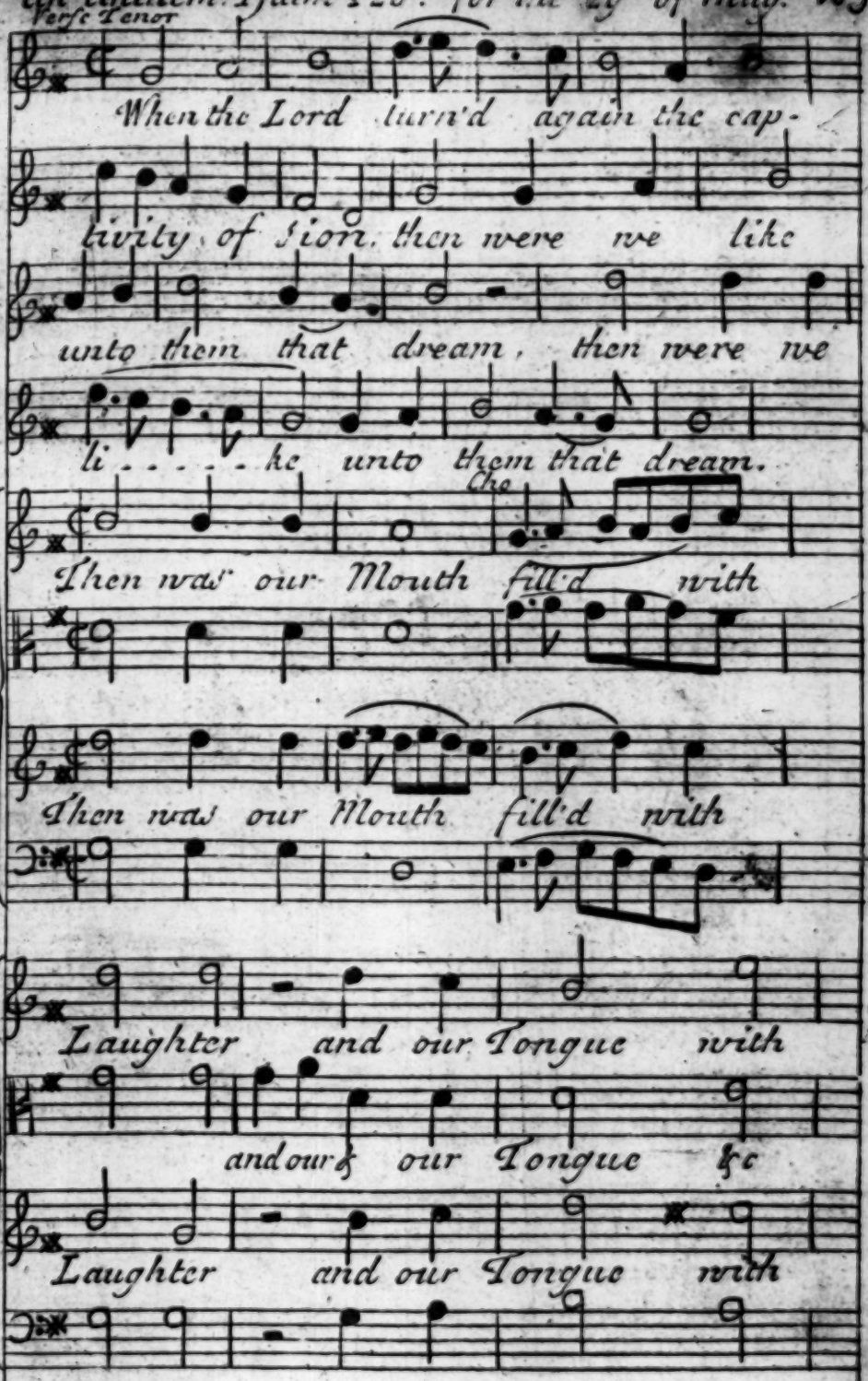

Glory thy Praise & wond'rous Works.
thy Glory &c
Glory thy Praise & wondrous Works
thy Glory &c
the Memorial of his abundant
of his abundant
the Memorial
Kindness & Men shall
Kindness shall be shewed & Men shall
shall be shewed & Men &c

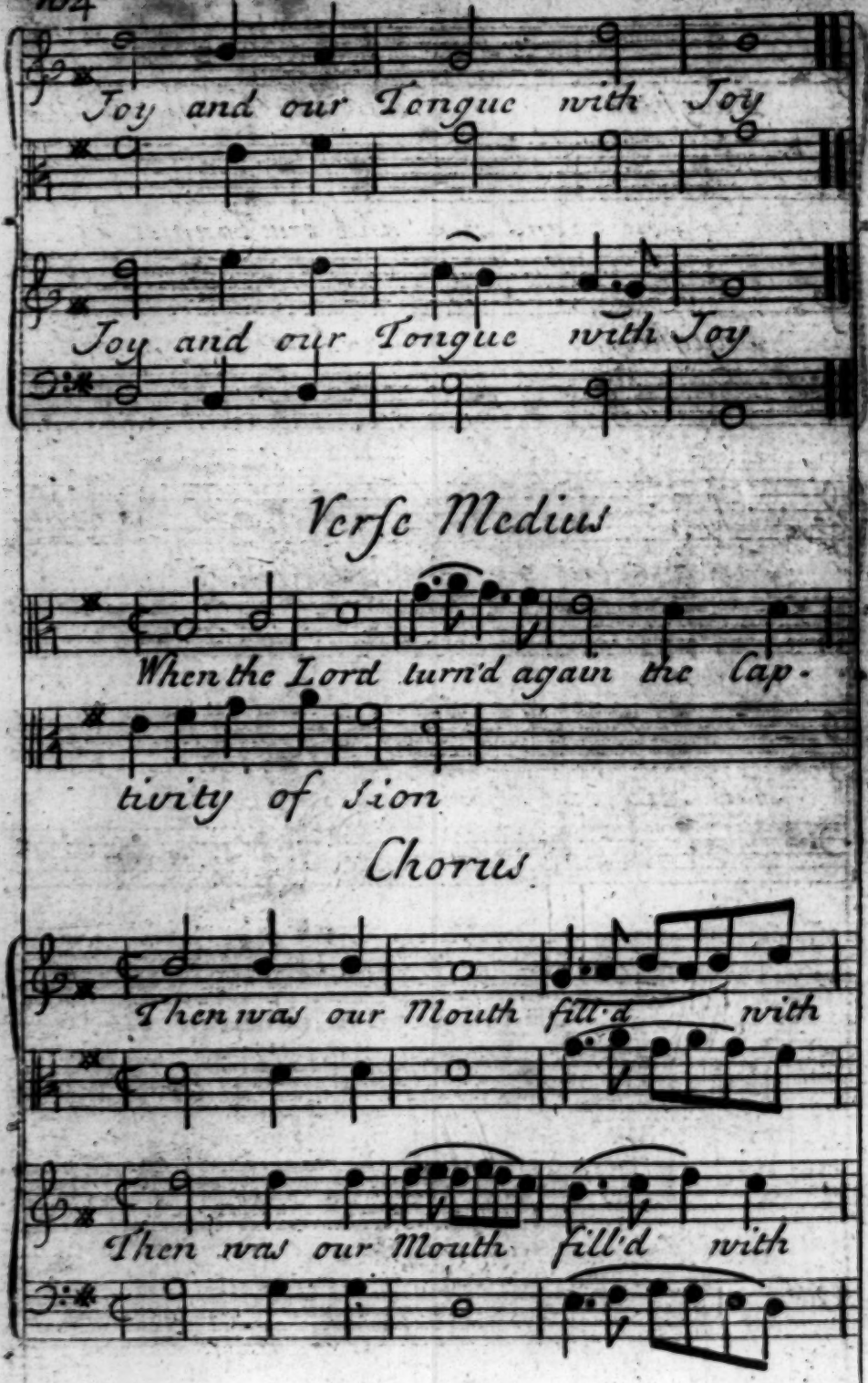


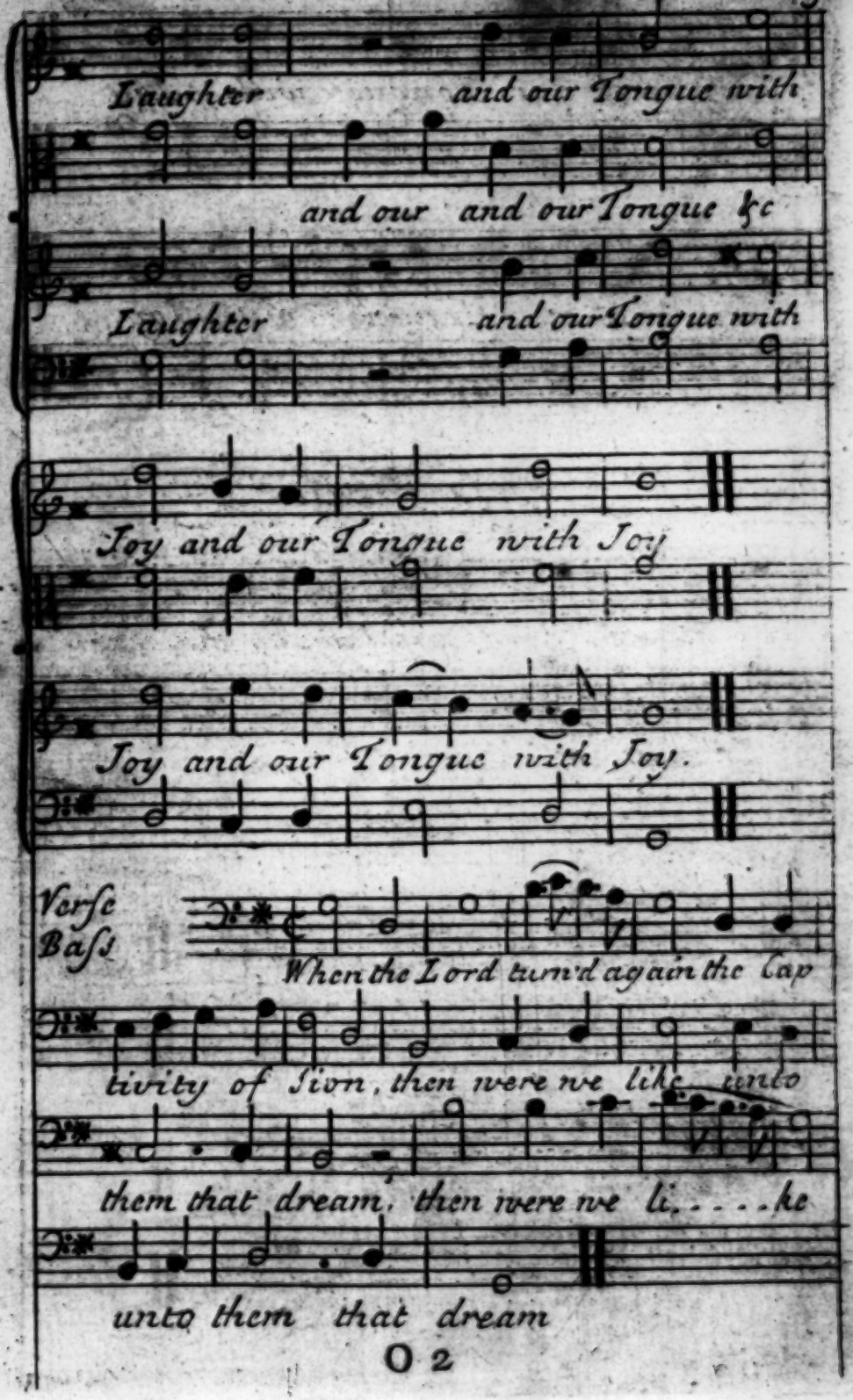
Note that ye Strain All thy Works praise thee O L.d &c. is to be sung immediately after ye Chorus: his Praise & wonderous Works. Instead of ye Strain ye Memorial &c. which was printed there a 2d time, by Mistake.

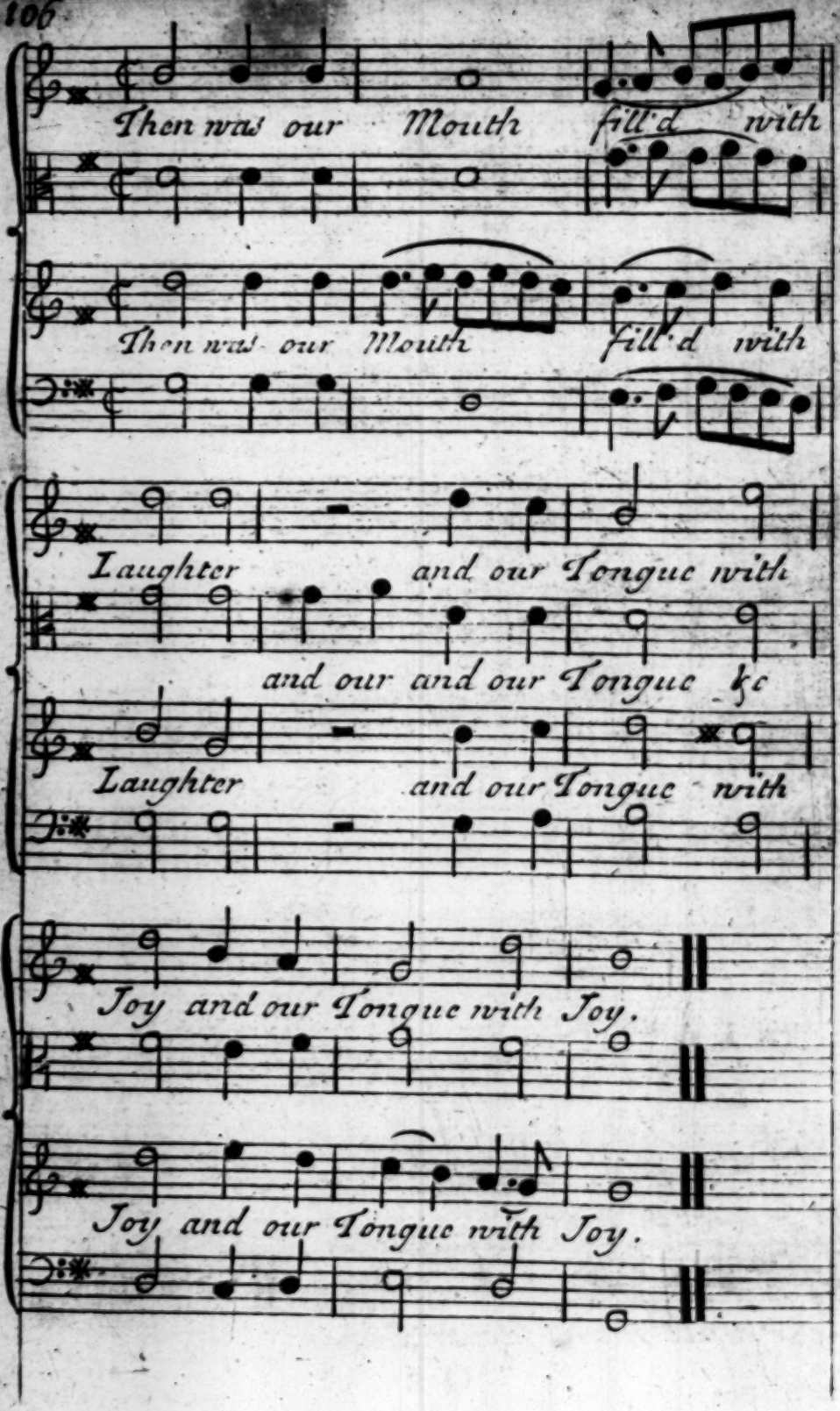

They shew the Glory of thy Kingdom, the Glory of thy
They
They shew the Glory of thy
Kingdom
and talk of thy Pow'r
shew the Glory of thy Kingdom
That thy
Kingdom &c
that thy Pow'r, thy Glo
Pow'r thy Glo
Glo
that thy Pow'r thy Glo
ry thy Glo
ry and Mightyness of thy
ry &c

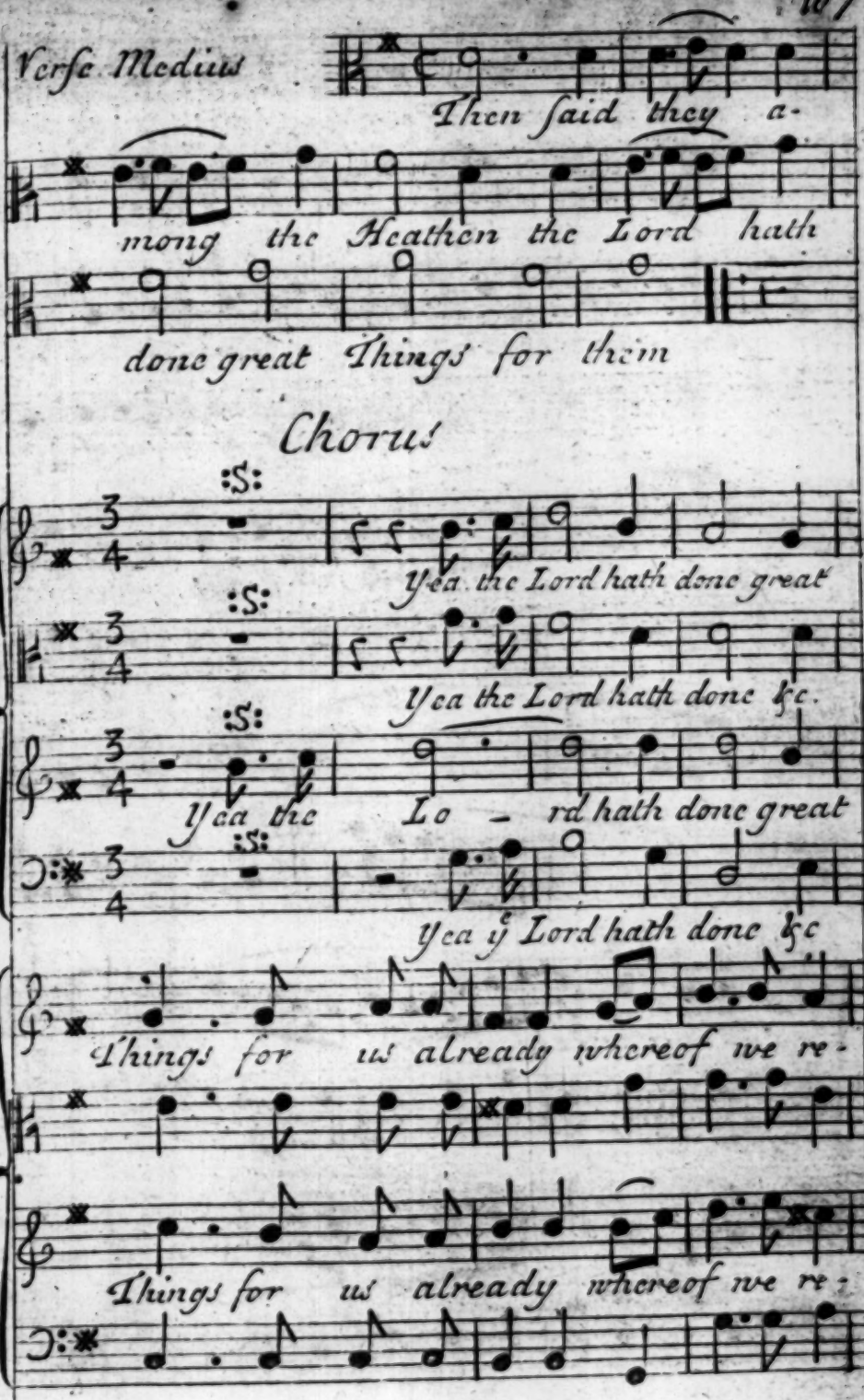

Kingdom might be known unto Men
Thy King . . . . . dom
thy King . . . . . dom is an everlasting, everlasting
And thy Dominion endureth throughout all
Kingdom
Ages endu . . . . . reth throughout all Ages.
Da Capo

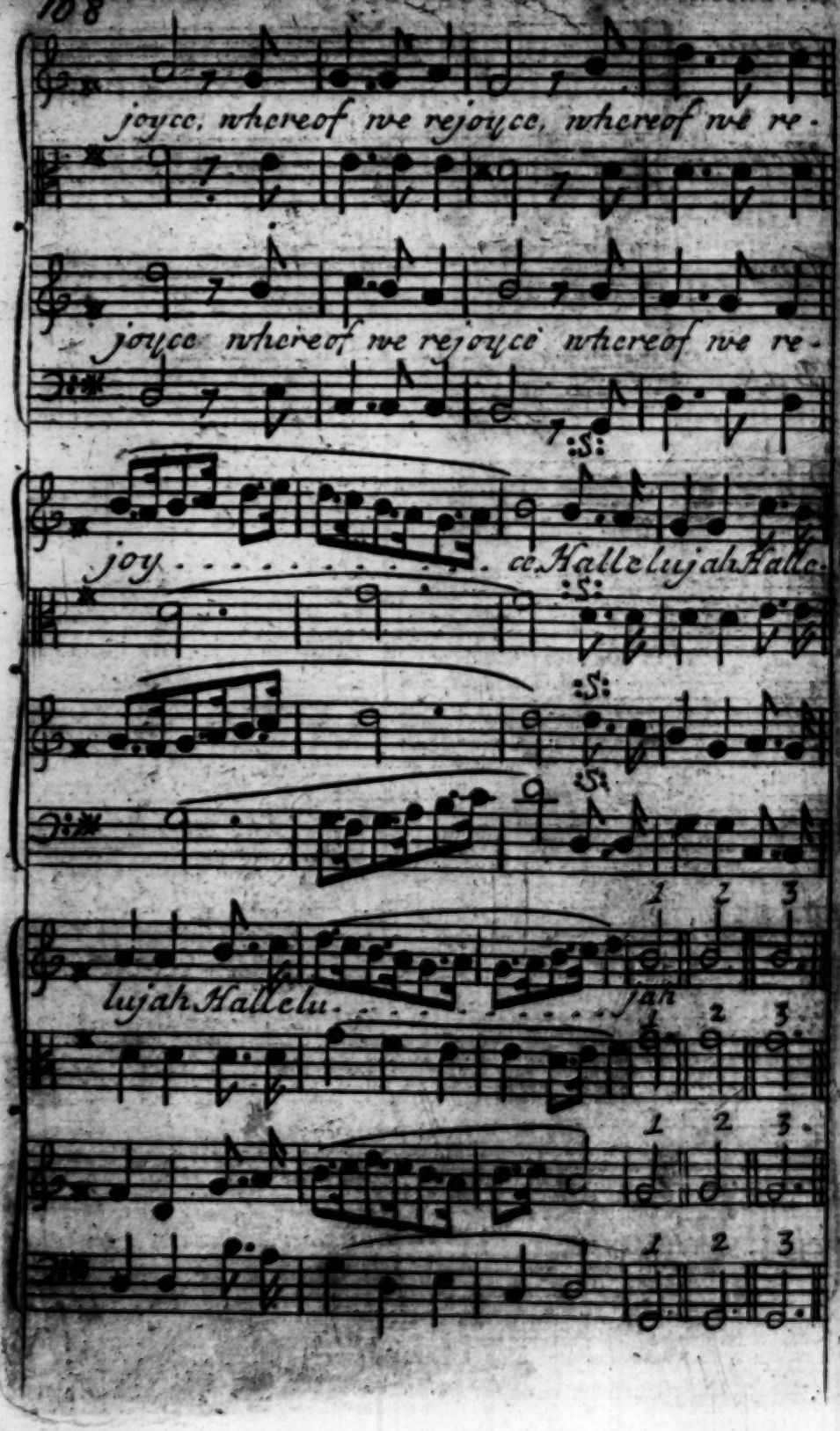

Verse Tenor
When the Lord turn'd again the cap-
tivity of Sion. then were we like
unto them that dream, then were we
li . . . . . ke unto them that dream.
Then was our Mouth fill'd with
Then was our Mouth fill'd with
Laughter and our Tongue with
and our & our Tongue &c
Laughter and our Tongue with

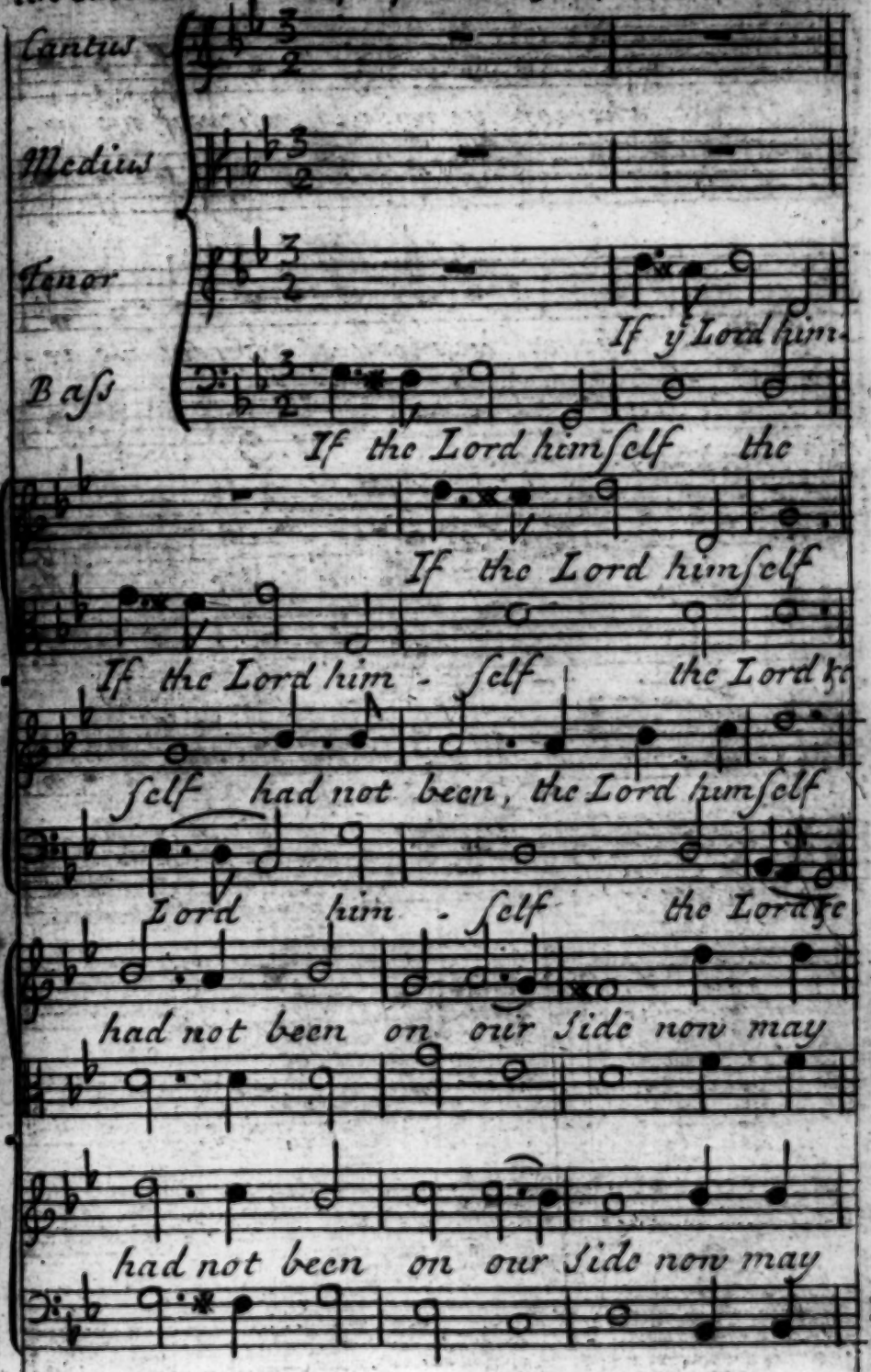

Joy and our Tongue with Joy
Joy and our Tongue with Joy
Verse Medius
When the Lord turn'd again the Cap-
tivity of Sion
Chorus
Then was our Mouth fill'd with
Then was our Mouth fill'd with

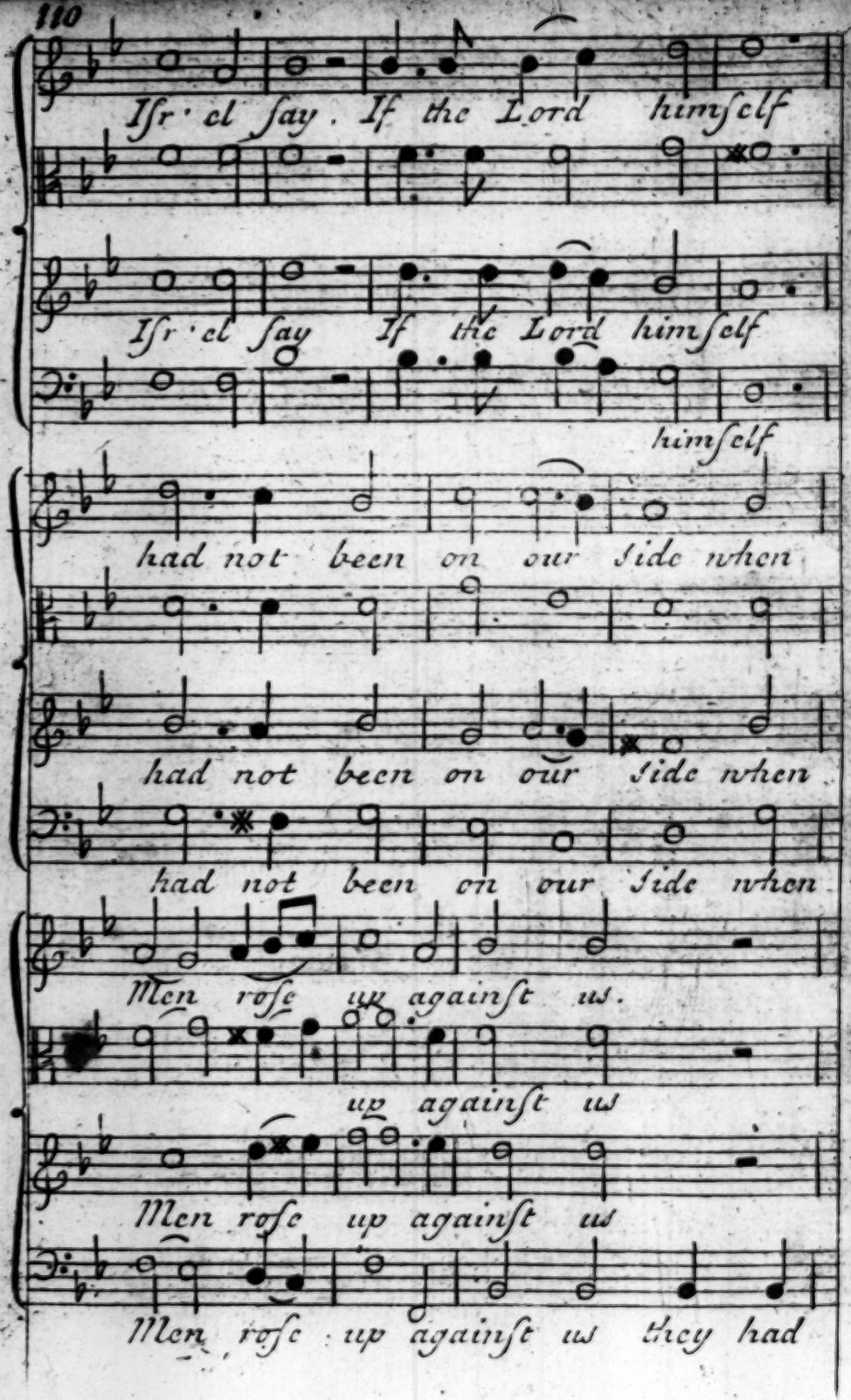

Laughter and our Tongue with
and our and our Tongue &c
Laughter and our Tongue with
Joy and our Tongue with Joy
Joy and our Tongue with Joy.
Verse
Bass
When the Lord turn'd again the Cap
tivity of Sion, then were we like unto
them that dream, then were we li. . . . ke
unto them that dream

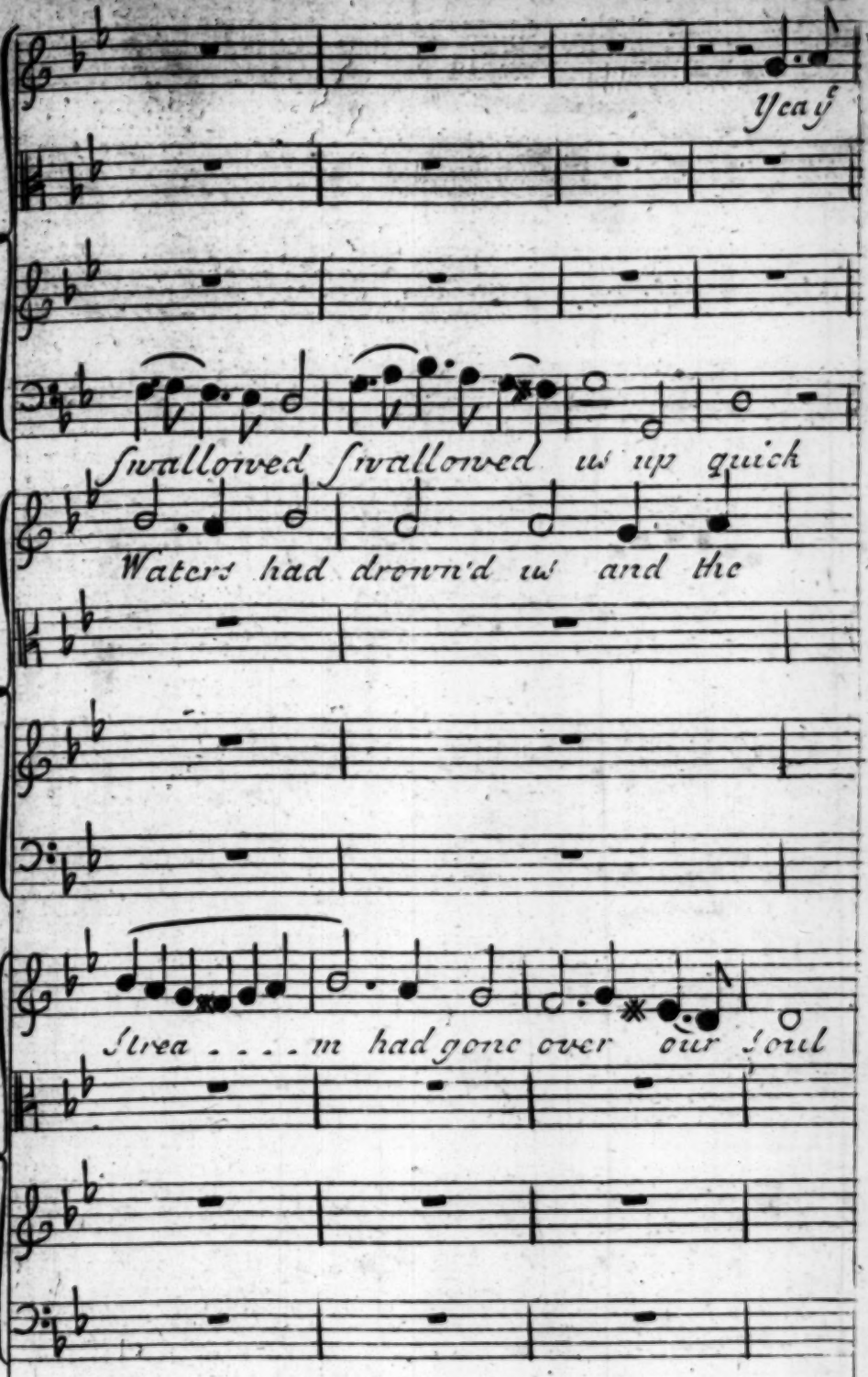

Then was our Mouth fill'd with
Then was our Mouth fill'd with
Laughter and our Tongue with
and our and our Tongue &c
Laughter and our Tongue with
Joy and our Tongue with Joy.
Joy and our Tongue with Joy.


Verse Medius
Then said they a-
mong the Heathen the Lord hath
done great Things for them
Chorus
:S:
Yea the Lord hath done great
:S:
Yea the Lord hath done &c.
:S:
Yea the Lo - rd hath done great
:S:
Yea y Lord hath done &c
Things for us already whereof we re-
Things for us already whereof we re:

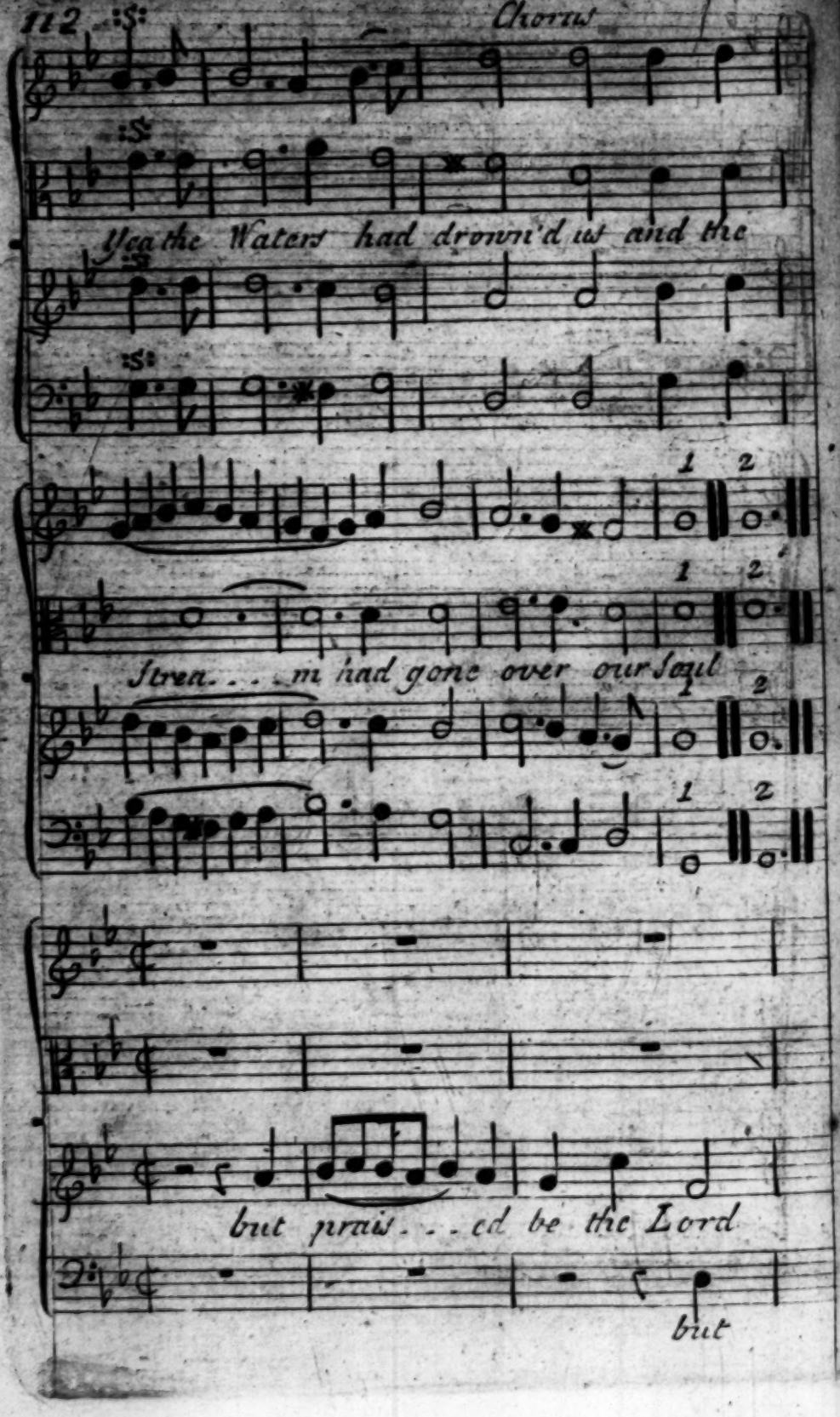

joyce, whereof we rejoyce, whereof we re-
joyce whereof we rejoyce whereof we re-
joy . . . . . ce, Hallelujah Halle-
lujah Hallelu . . . . . jah

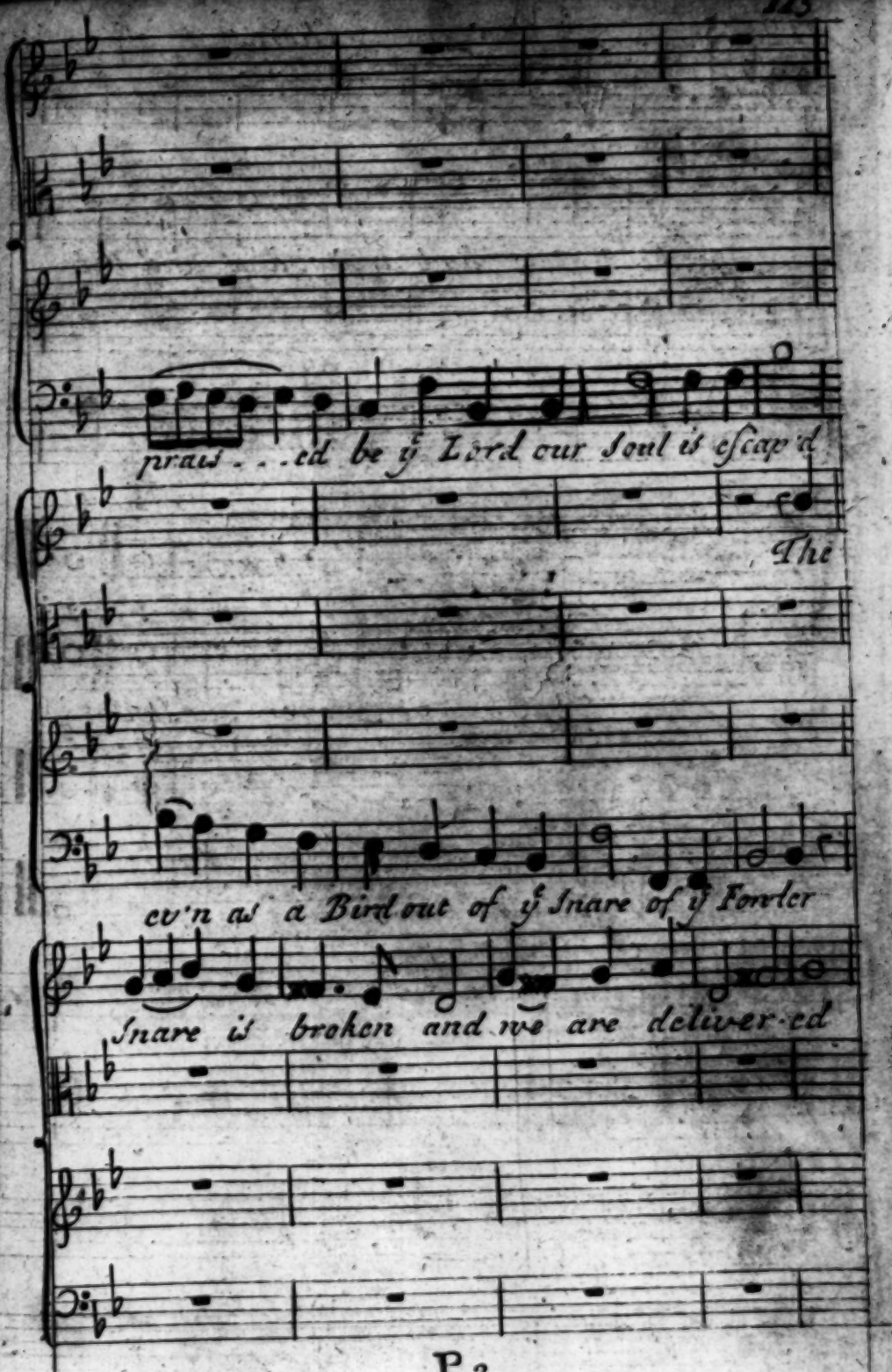

Cantus
Medius
Tenor
If ye Lord him-
Bass
If the Lord himself the
If the Lord himself
If the Lord him - self the Lord
self had not been, the Lord himself
Lord him - self the Lord
had not been on our side now may
had not been on our side now may


Isr·el say. If the Lord himself
Isr·el say If the Lord himself
himself
had not been on our side when
had not been on our side when
had not been on our side when
Men rose up against us.
up against us
Men rose up against us
Men rose up against us they had

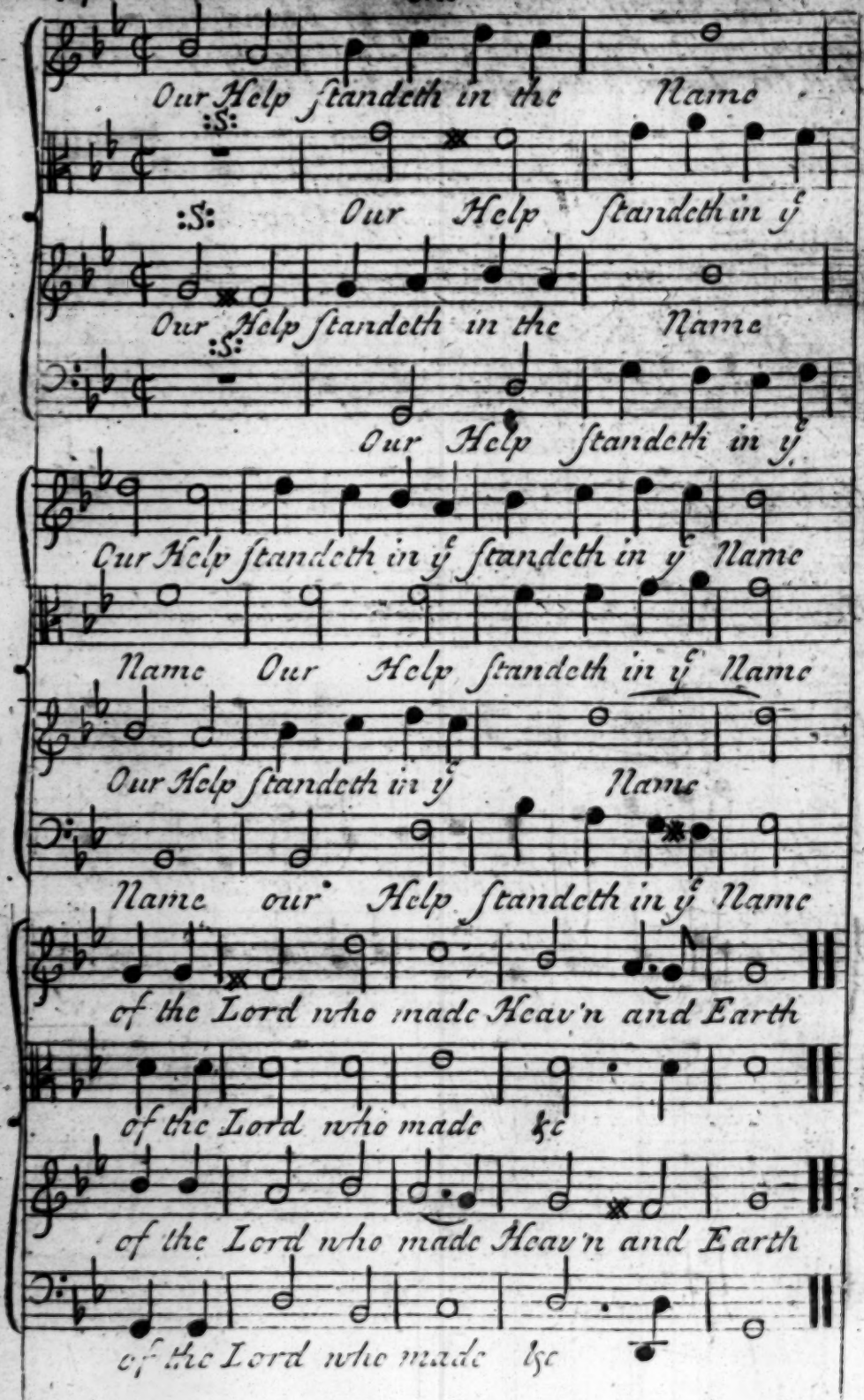

Yeay
Swallowed Swallowed us up quick
Waters had drown'd us and the
Strea . . . . m had gone over our Soul

P

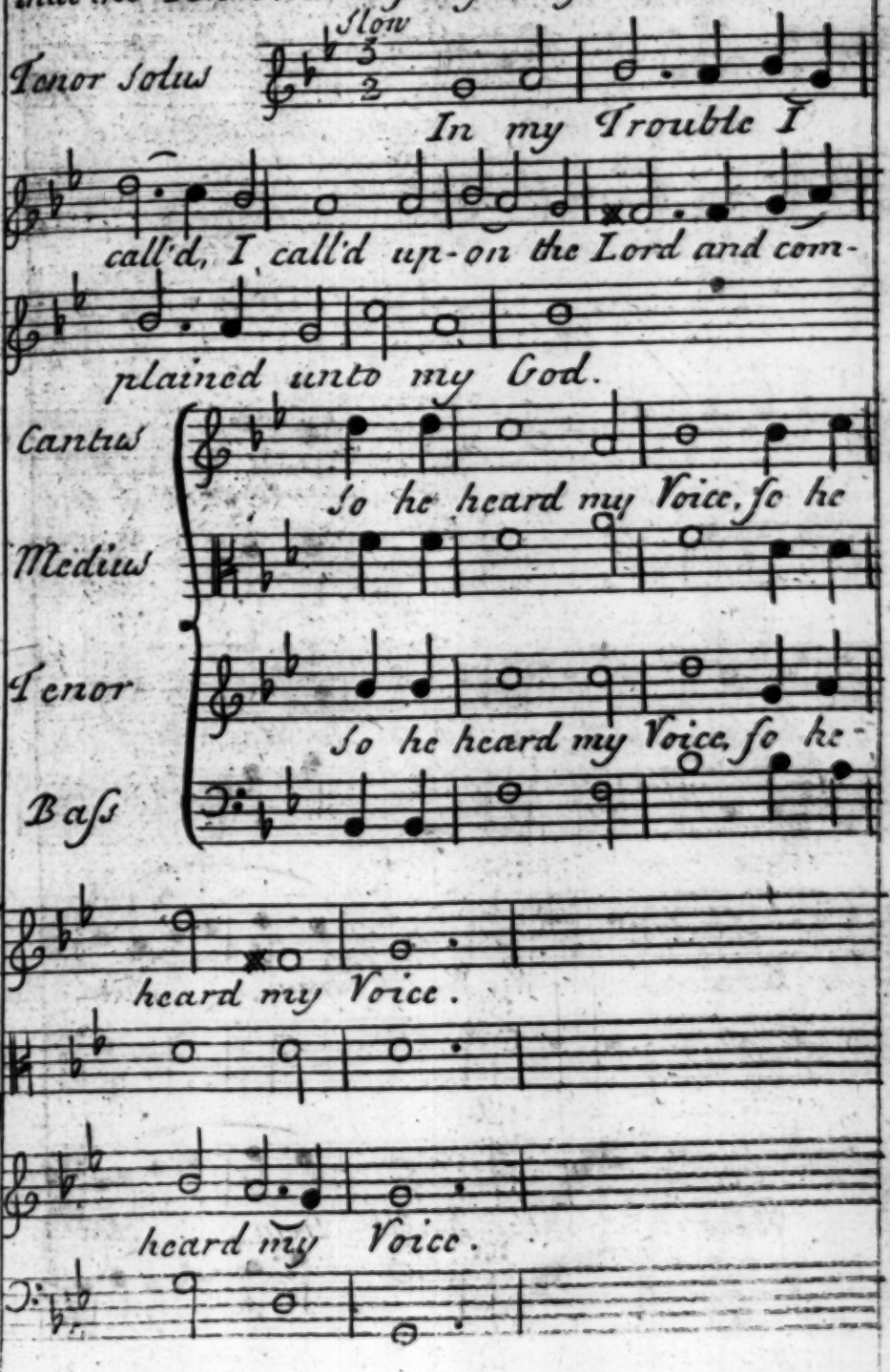

Chorus
Yea the Waters had drown'd us and the
Stream . . . m had gone over our Soul
but prais . . . ed be the Lord
but


praus . . . ed be ỹ Lord our Soul is escap'd
The
ev'n as a Bird out of ỹ Snare of ỹ Fowler
Snare is broken and we are deliver·ed

Cho


Our Help standeth in the Name
Our Help standeth in ye
Our Help standeth in the Name
Our Help standeth in ye
Our Help standeth in ye standeth in ye Name
Name Our Help standeth in ye Name
Our Help standeth in ye Name
Name our Help standeth in ye Name
of the Lord who made Heav'n and Earth
of the Lord who made &c
of the Lord who made Heav'n and Earth
of the Lord who made &c

An Anthem Psalm 18.th This Anthem was com-
-posed for the Use of the People of Blandford in ye
County of Dorset on the 4.th of June being ye Day
that the Town was destroy'd by Fire.



Slow

Bass Solus

In my Trouble I

call'd I call'd up-on the Lord & com

plained unto my God.

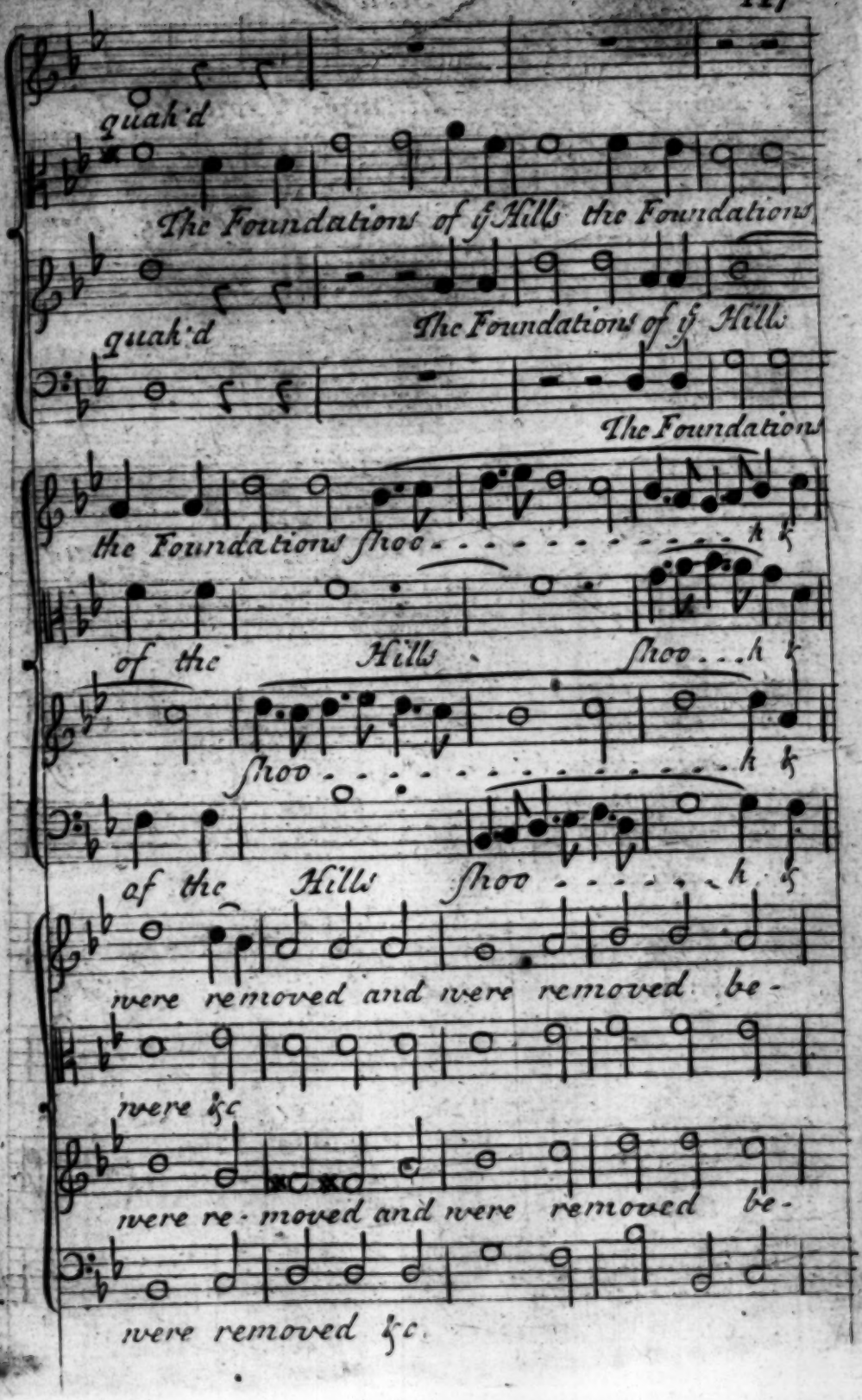
Chorus

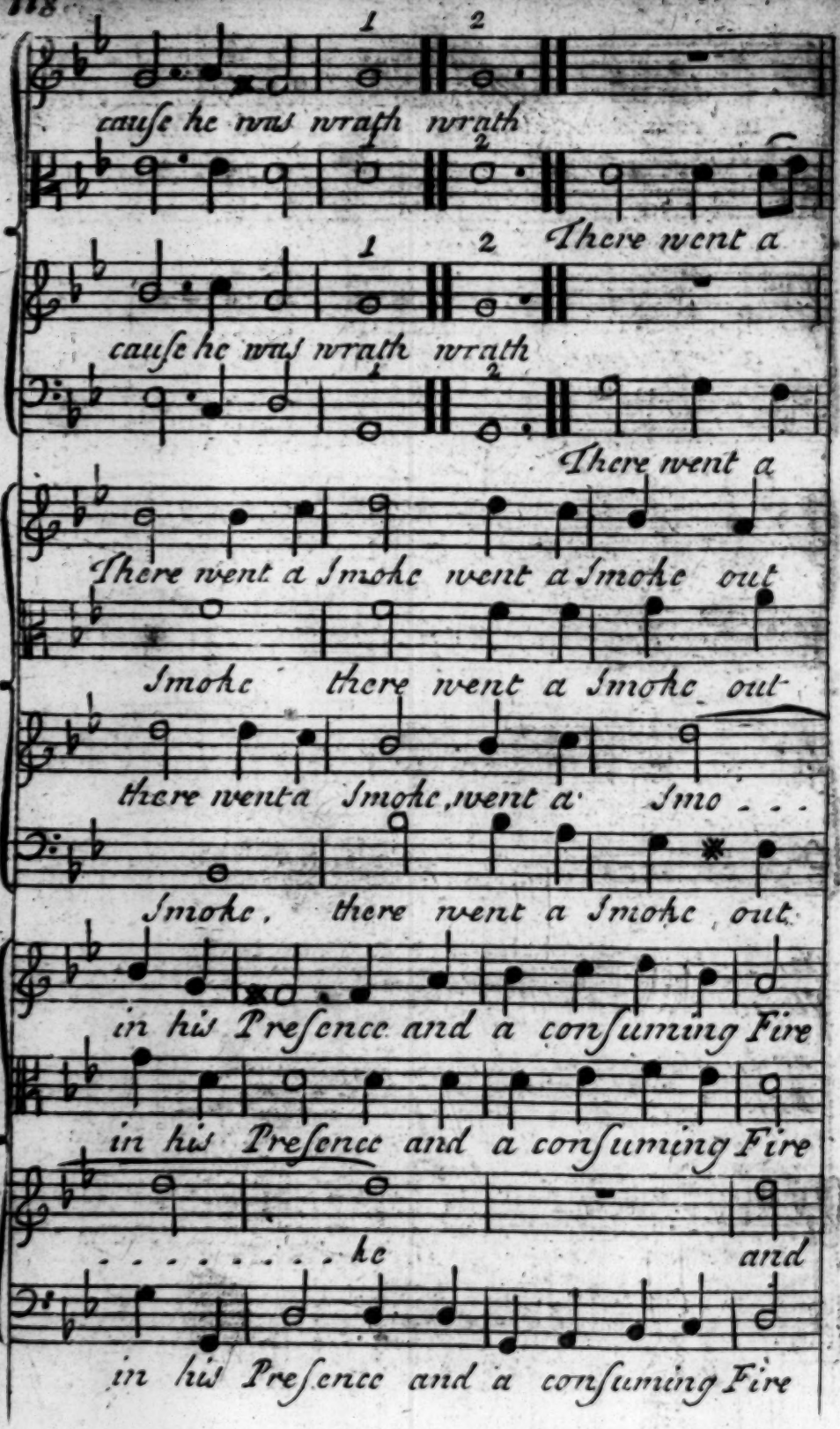
So he heard my Voice So he heard my

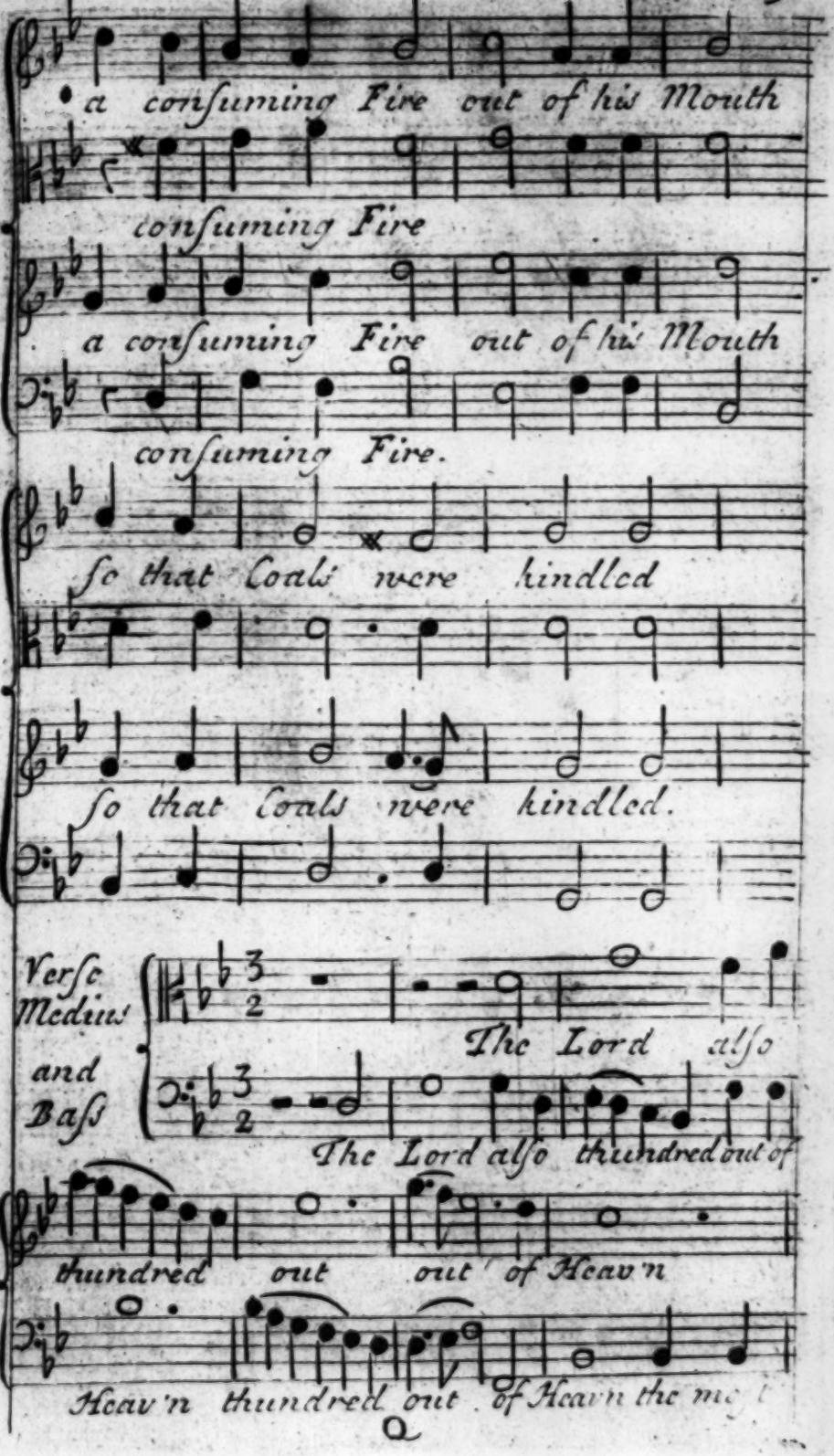
So he heard my Voice So he heard my

Voice the Earth trem - - - bled &

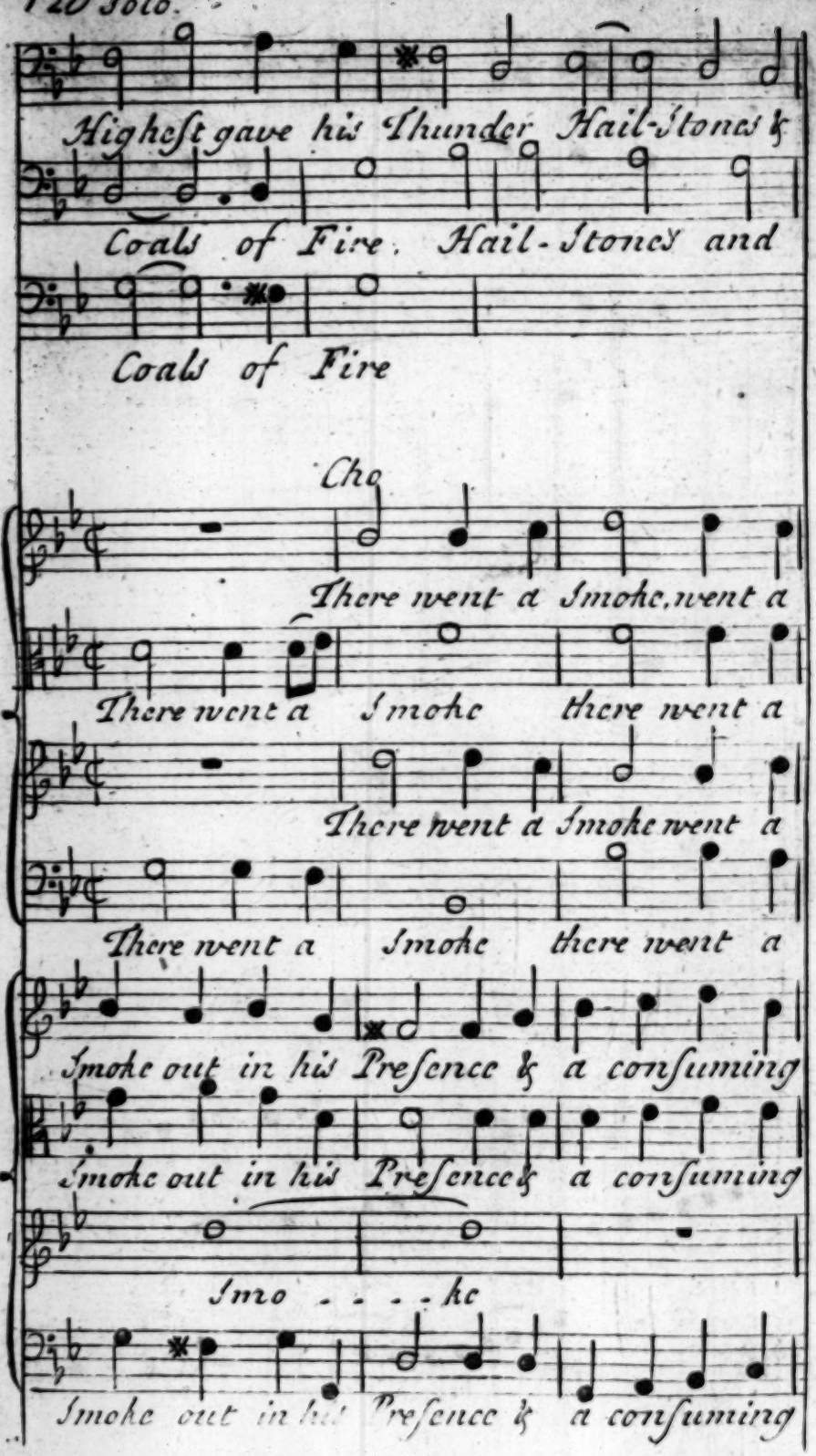
Voice the Earth trem - - - bled &

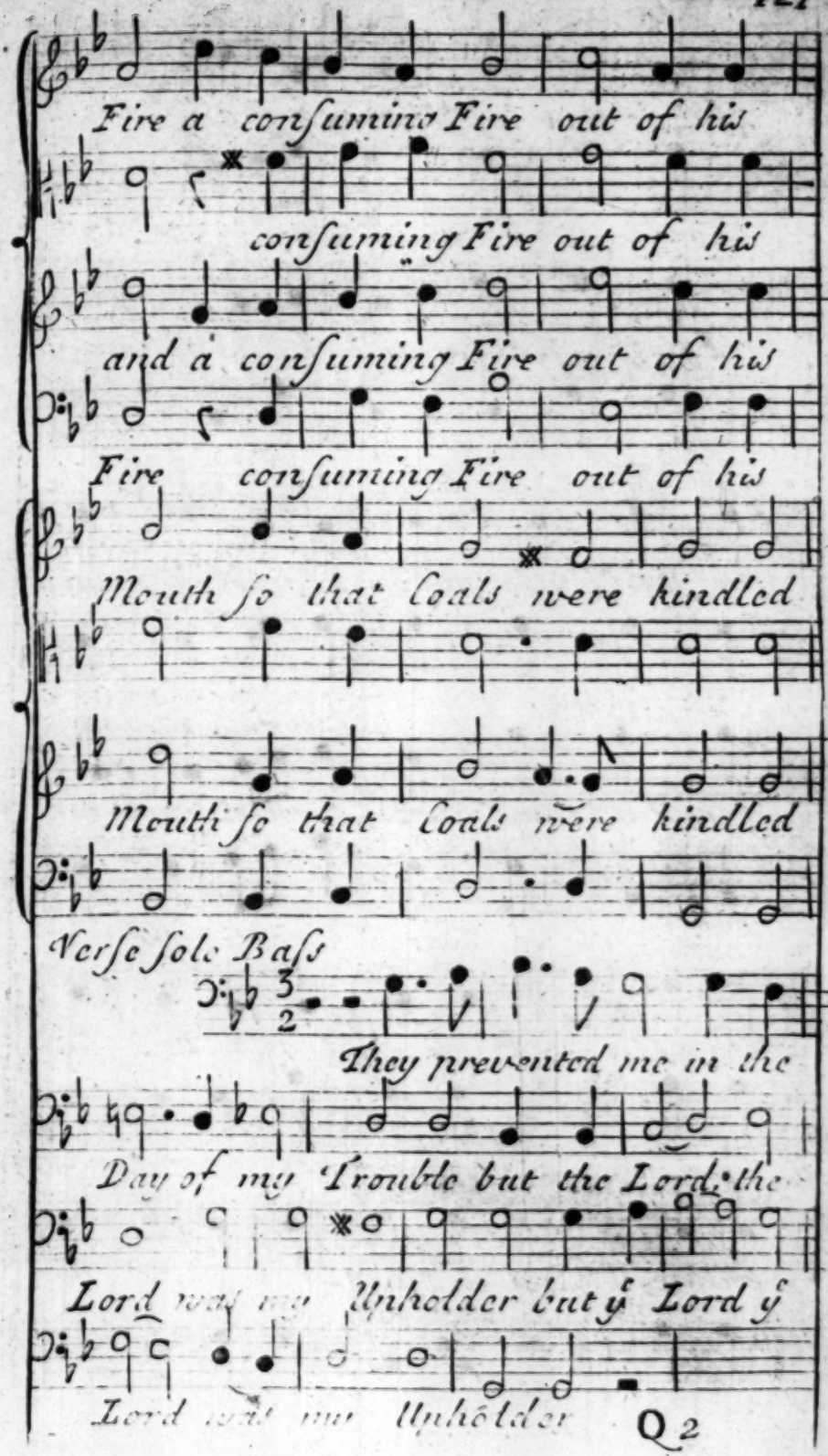

quak'd
The Foundations of ȳ Hills the Foundations
quak'd
The Foundations of ȳ Hills
The Foundations
the Foundations shoo . . . . . h &
of the Hills shoo . . h &
shoo . . . . . h &
of the Hills shoo . . . . . h &
were removed and were removed be-
were &c
were re-moved and were removed be-
were removed &c.


1 2
cause he was wrath wrath
1 2 There went a
cause he was wrath wrath
There went a
There went a Smoke went a Smoke out
Smoke there went a Smoke out
there went a Smoke, went a Smo . . .
Smoke, there went a Smoke out
in his Presence and a consuming Fire
in his Presence and a consuming Fire
. . . . . he and
in his Presence and a consuming Fire

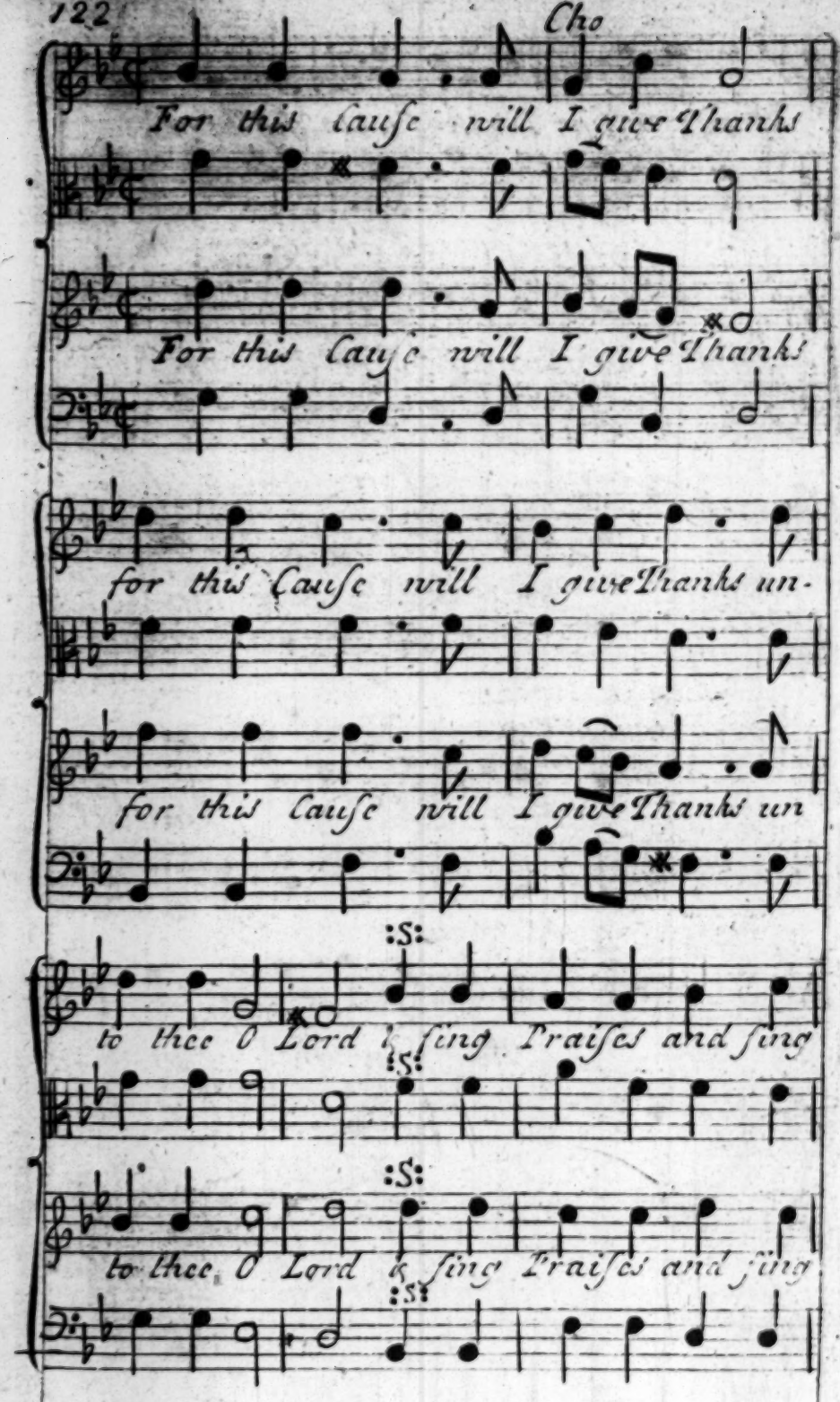

a consuming Fire out of his Mouth
consuming Fire
a consuming Fire out of his Mouth
consuming Fire.
so that Coals were kindled
so that Coals were kindled.
Verse
Medius
and
Bass
The Lord also
The Lord also thundred out of
thundred out out of Heav'n
Heav'n thundred out of Heav'n the

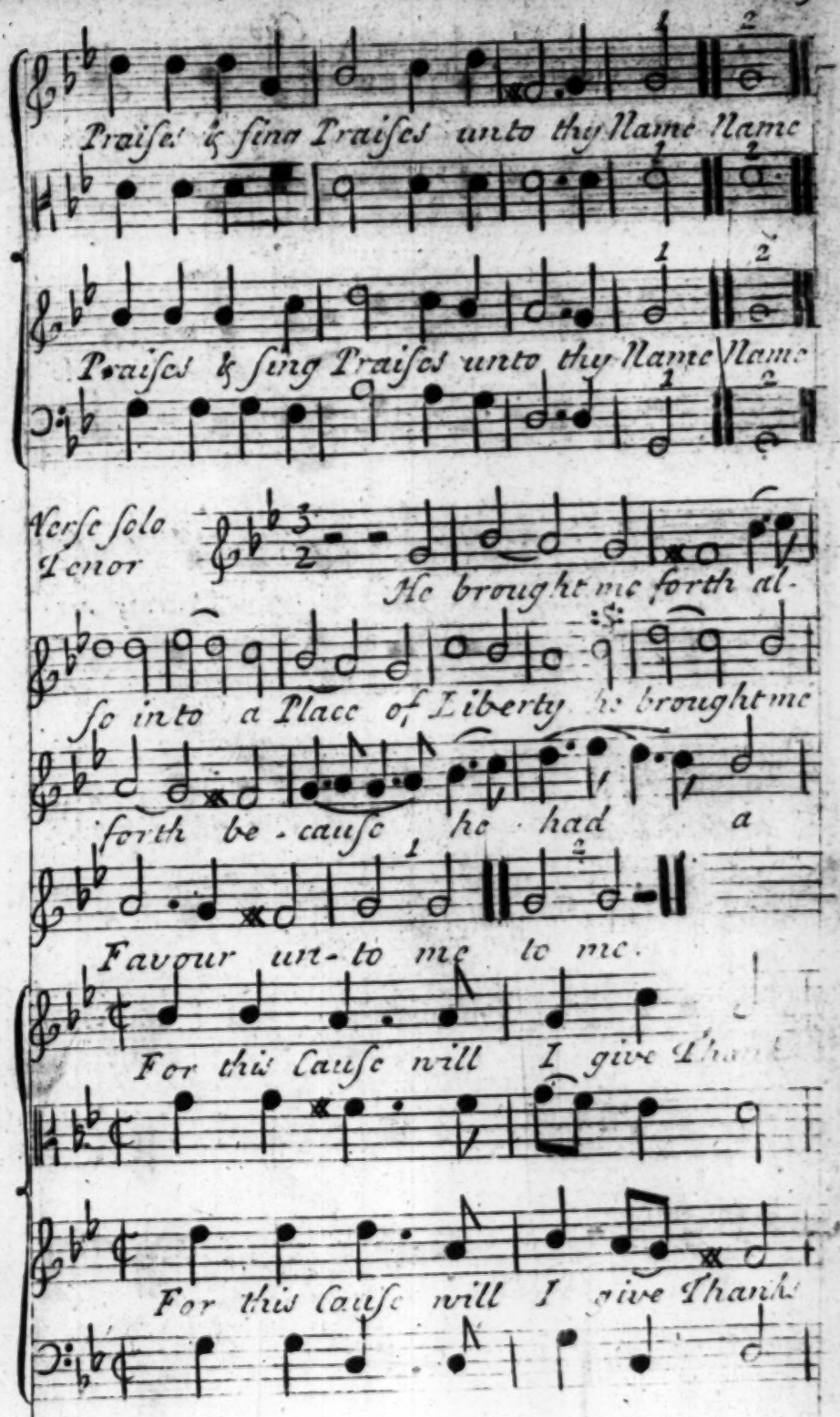
Solo.

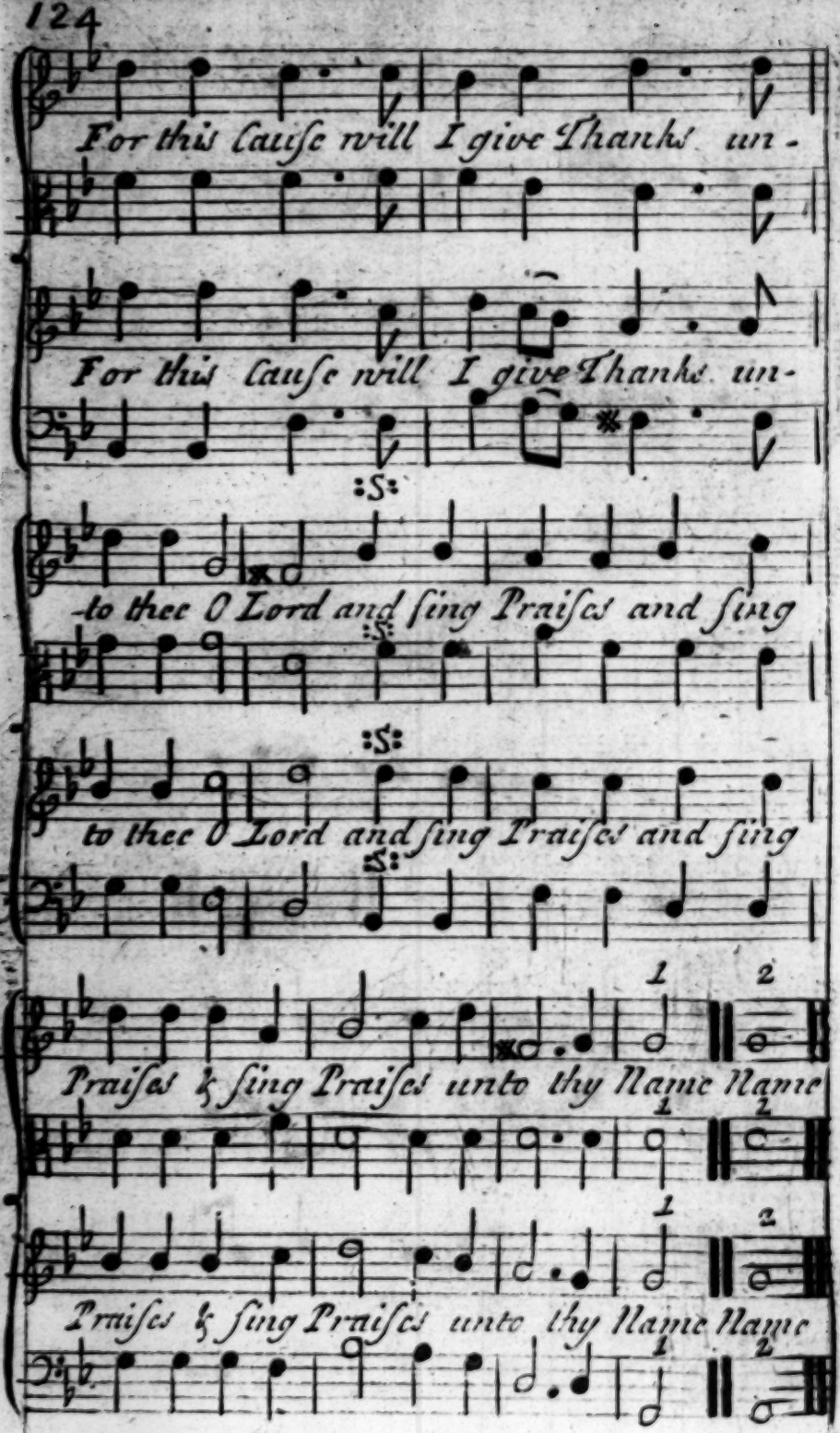

Highest gave his Thunder Hail-Stones &
Coals of Fire. Hail-Stones and
Coals of Fire
Cho
There went a Smoke, went a
There went a Smoke there went a
There went a Smoke went a
There went a Smoke there went a
Smoke out in his Presence & a consuming
Smoke out in his Presence & a consuming
Smo - - - ke
Smoke out in his Presence & a consuming


Fire a consuming Fire out of his
consuming Fire out of his
and a consuming Fire out of his
Fire consuming Fire out of his
Mouth so that Coals were kindled
Mouth so that Coals were kindled
Verse Solo Bass
They prevented me in the
Day of my Trouble but the Lord the
Lord was my Upholder but ye Lord ye
Lord was my Upholder

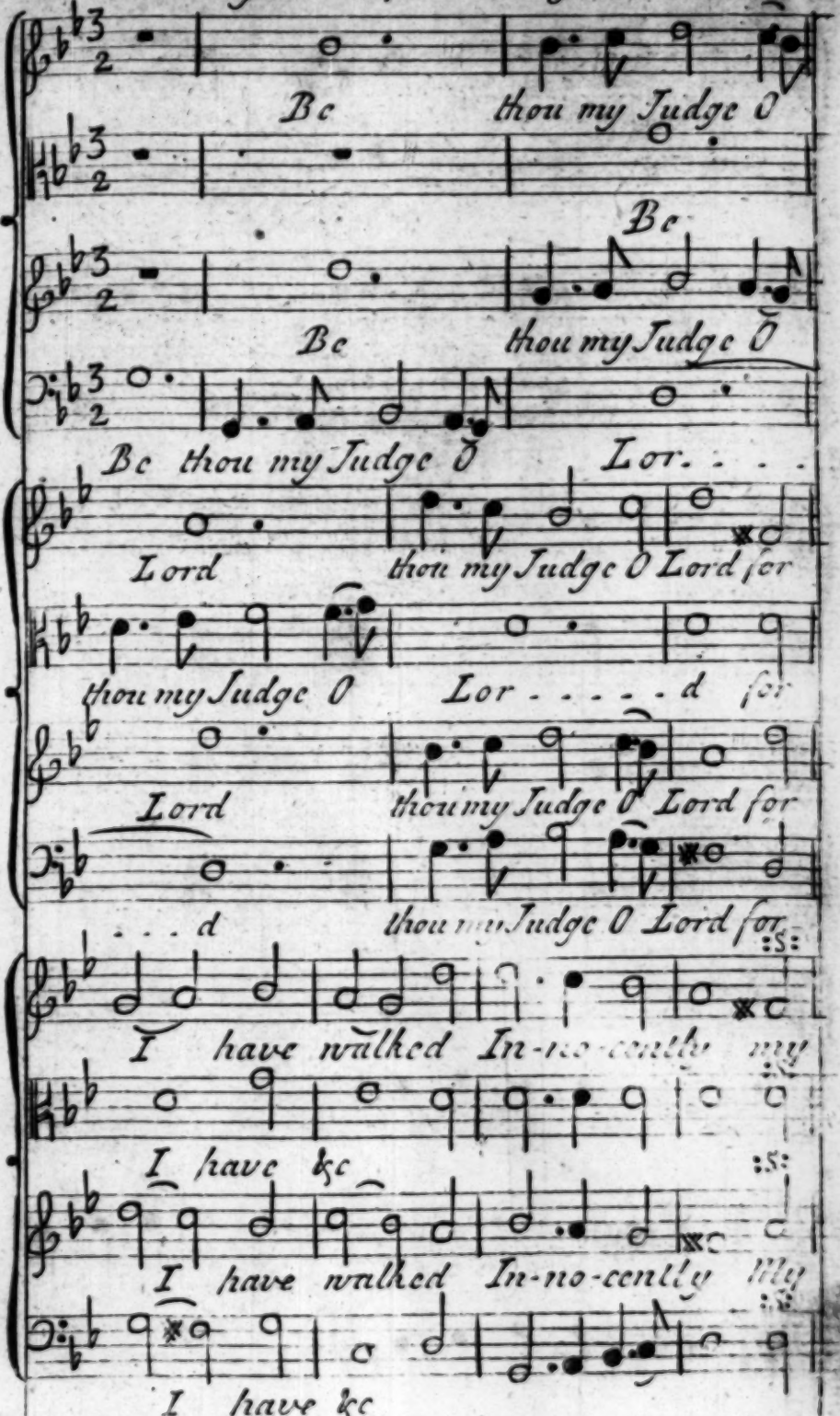
Cho

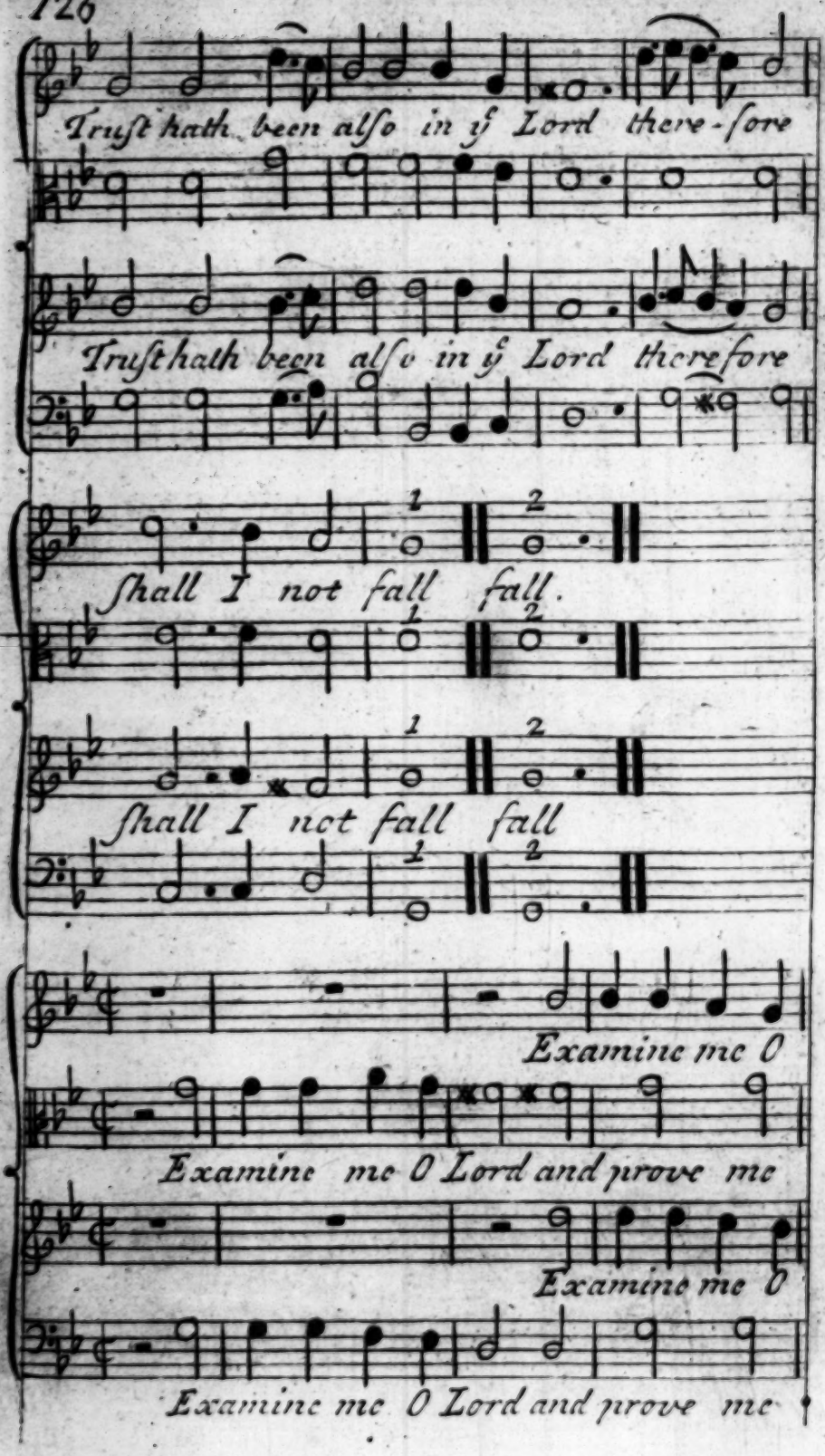

For this Cause will I give Thanks
For this Cause will I give Thanks
for this Cause will I give Thanks un-
for this Cause will I give Thanks un
to thee O Lord I sing Praises and sing
to thee O Lord I sing Praises and sing

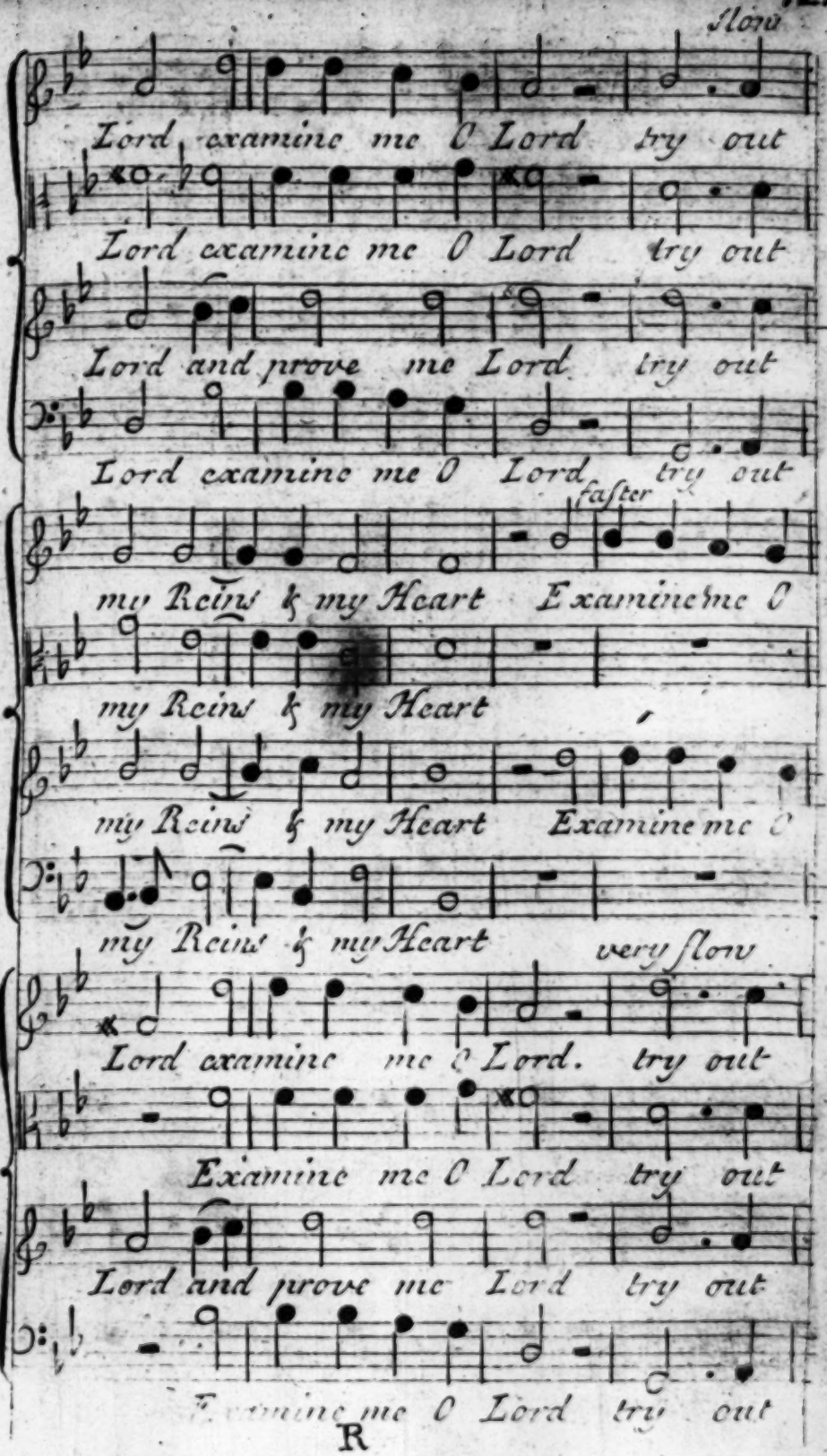

Praiſe & ſing Praiſes unto thy Name Name
Praiſes & ſing Praiſes unto thy Name Name
Verſe ſolo
Tenor
He brought me forth al-
ſo into a Place of Liberty he brought me
forth be-cauſe he had a
Favour un-to me to me.
For this Cauſe will I give Thanks
For this Cauſe will I give Thanks

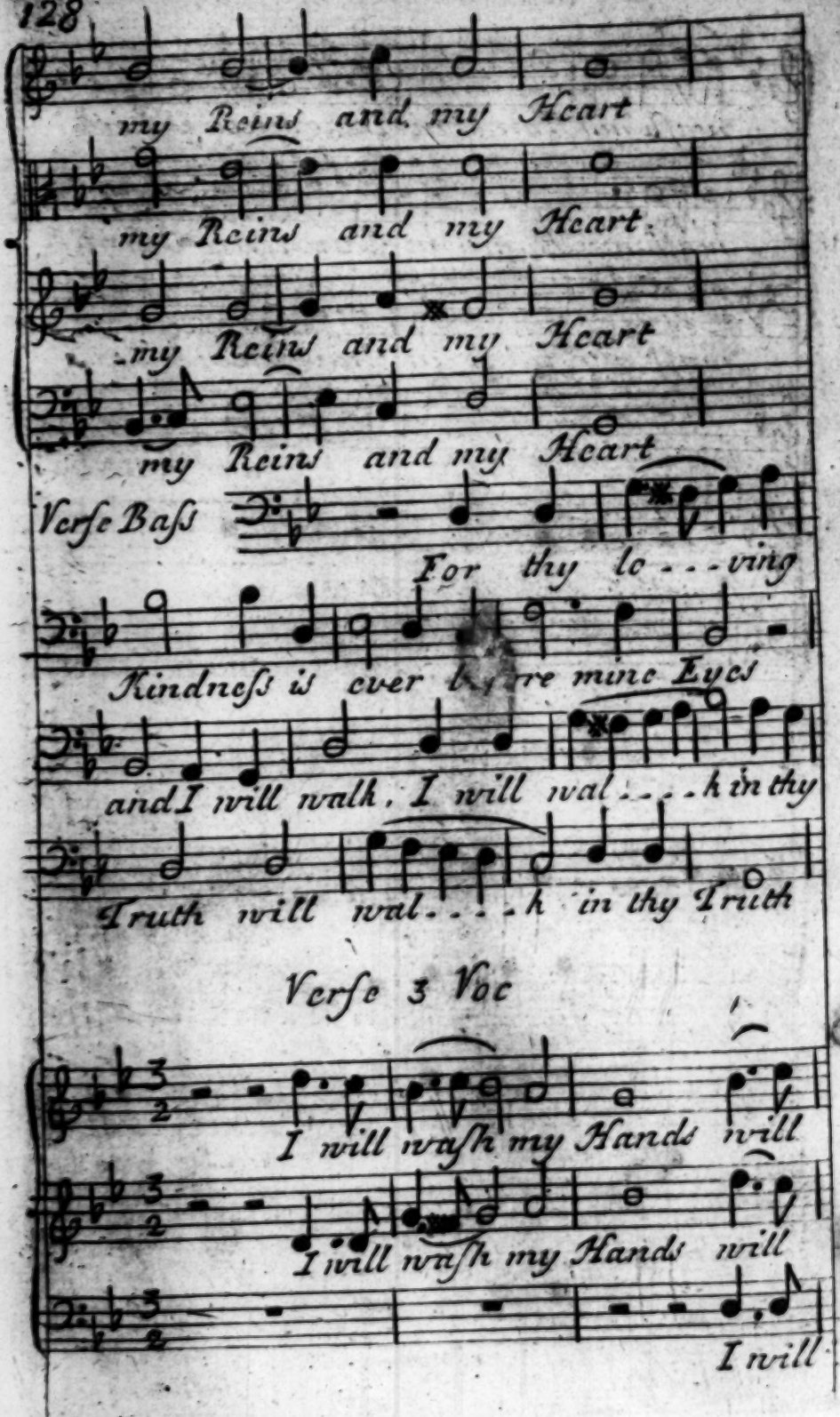

For this cauſe will I give Thanks un-
For this cauſe will I give Thanks un-
-to thee O Lord and ſing Praiſes and ſing
to thee O Lord and ſing Praiſes and ſing
Praiſes & ſing Praiſes unto thy Name Name
Praiſes & ſing Praiſes unto thy Name Name

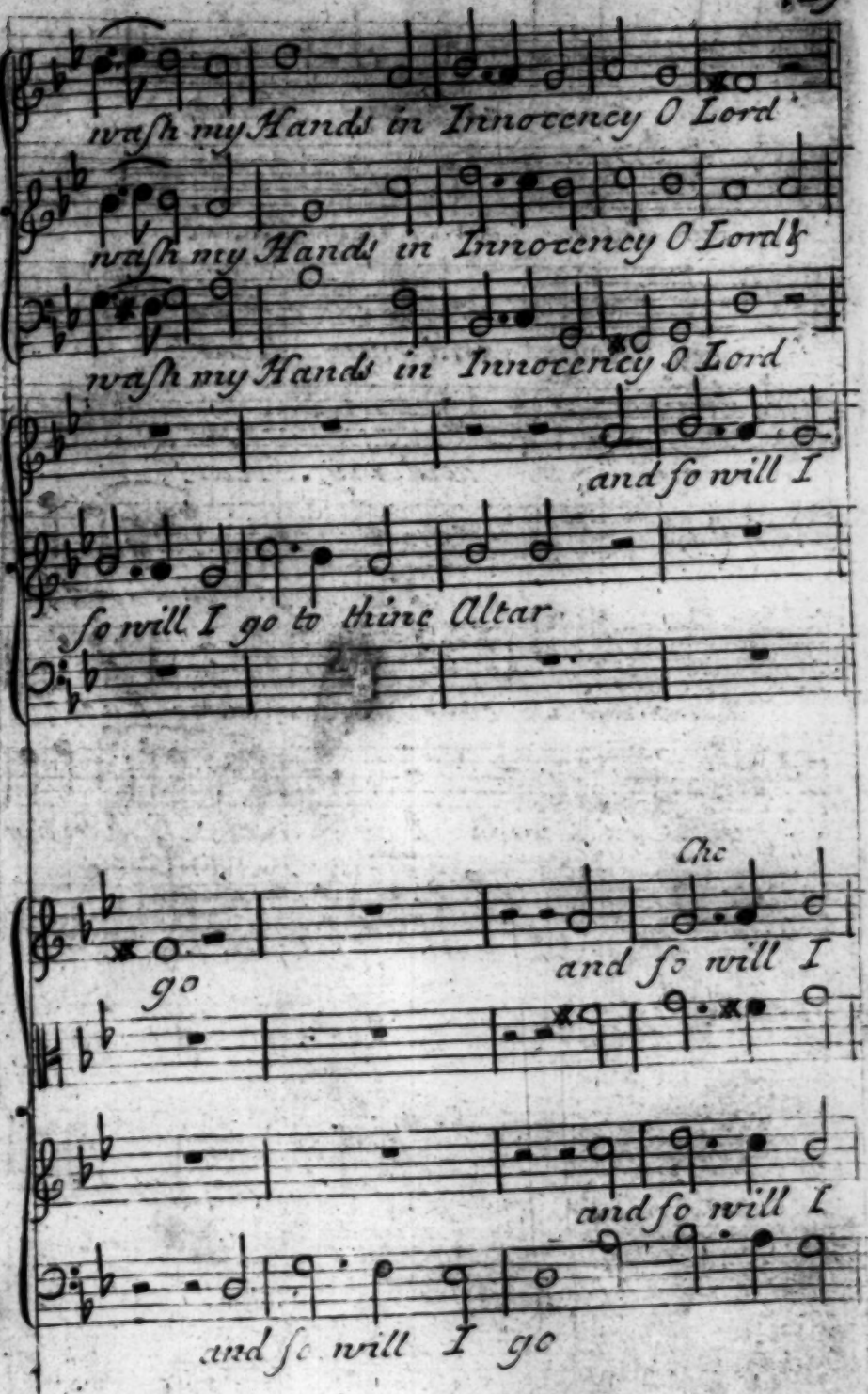
An Anthem Psalm 26. for the holy Sacrament.

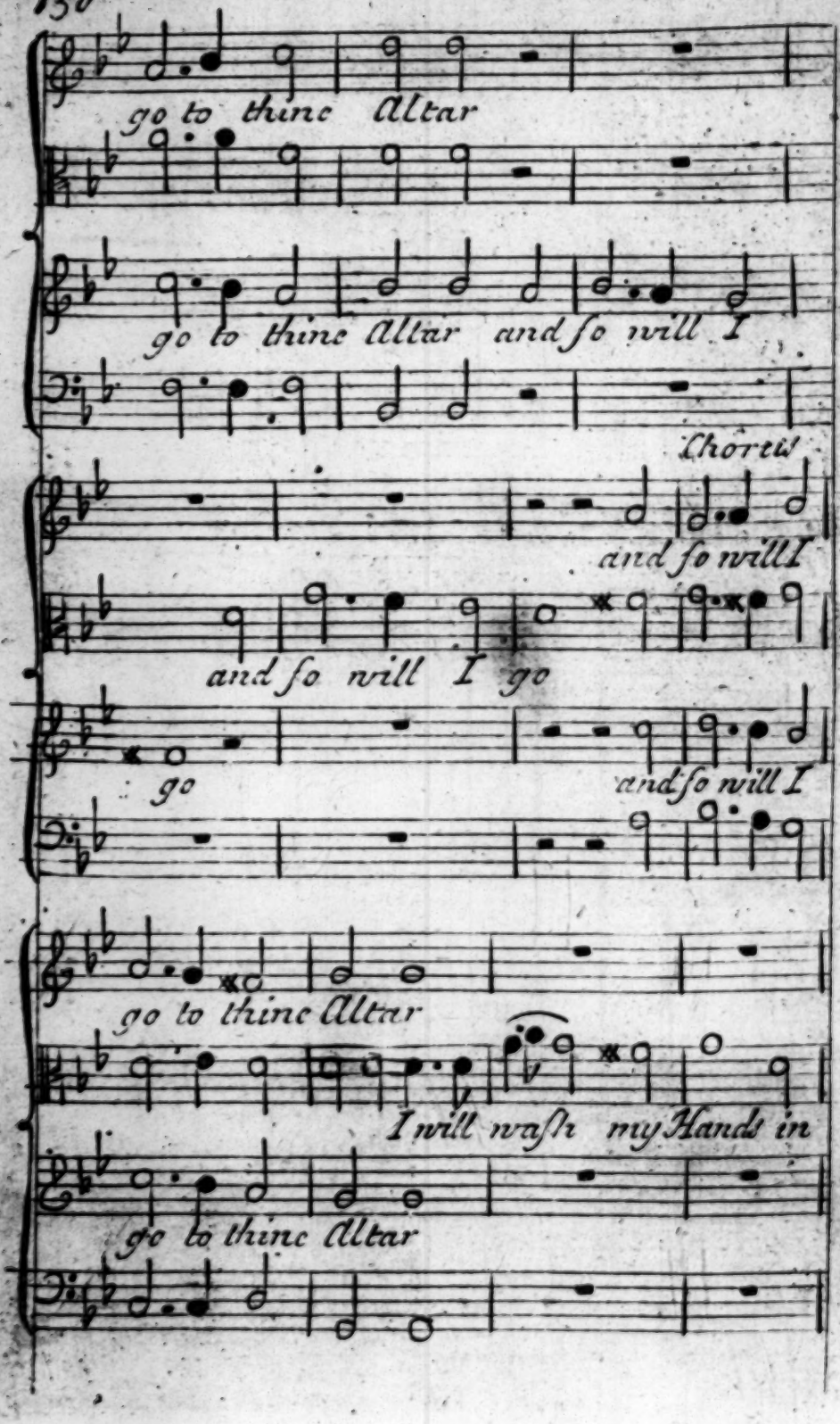


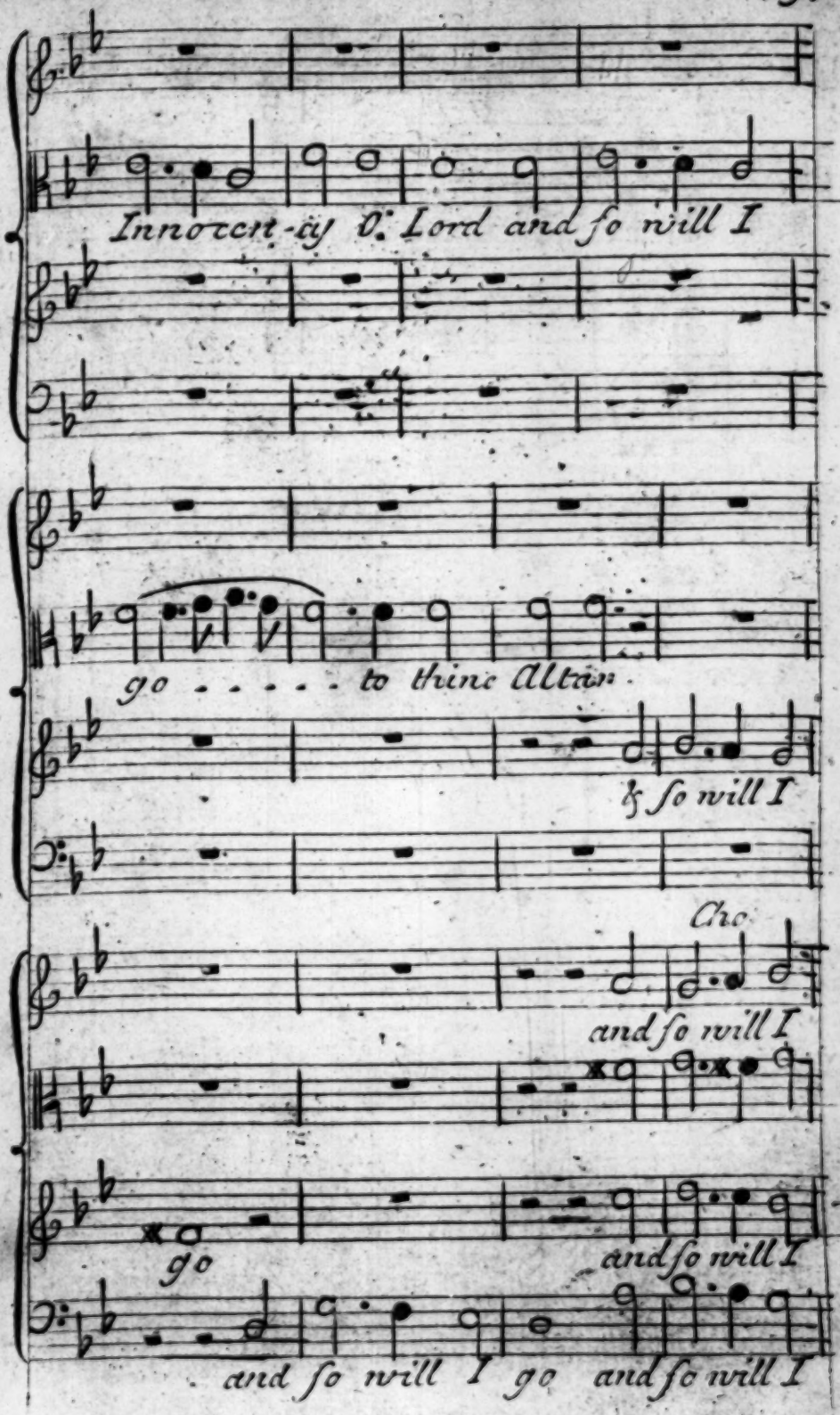

Truſt hath been alſo in ỹ Lord there-fore
Truſt hath been alſo in ỹ Lord therefore
1
2
ſhall I not fall fall.
ſhall I not fall fall
Examine me O
Examine me O Lord and prove me
Examine me O
Examine me O Lord and prove me

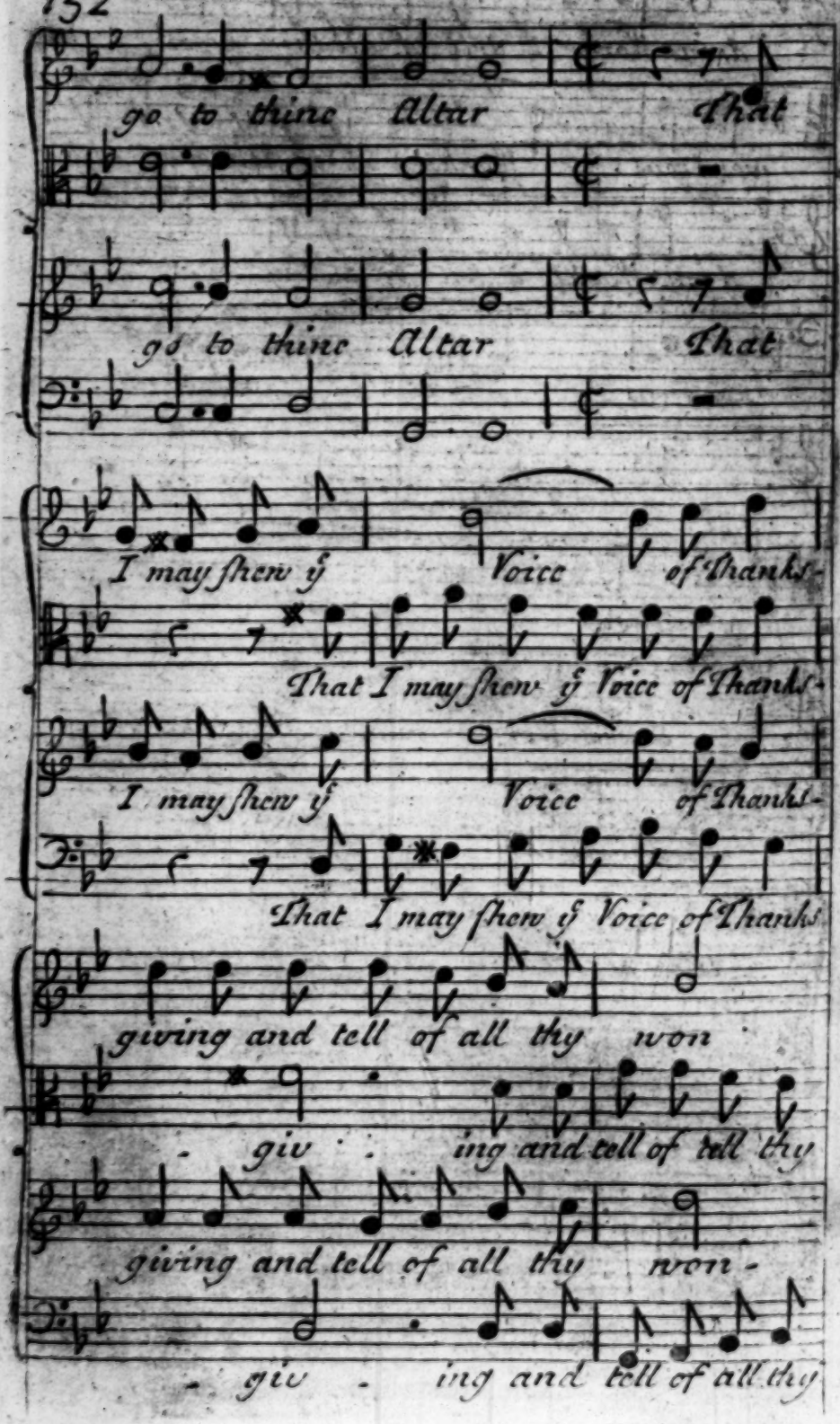

slow
Lord examine me O Lord try out
Lord examine me O Lord try out
Lord and prove me Lord try out
Lord examine me O Lord try out
faster
my Reins & my Heart Examine me O
my Reins & my Heart
my Reins & my Heart Examine me O
my Reins & my Heart
very slow
Lord examine me O Lord. try out
Examine me O Lord try out
Lord and prove me Lord try out
Examine me O Lord try out

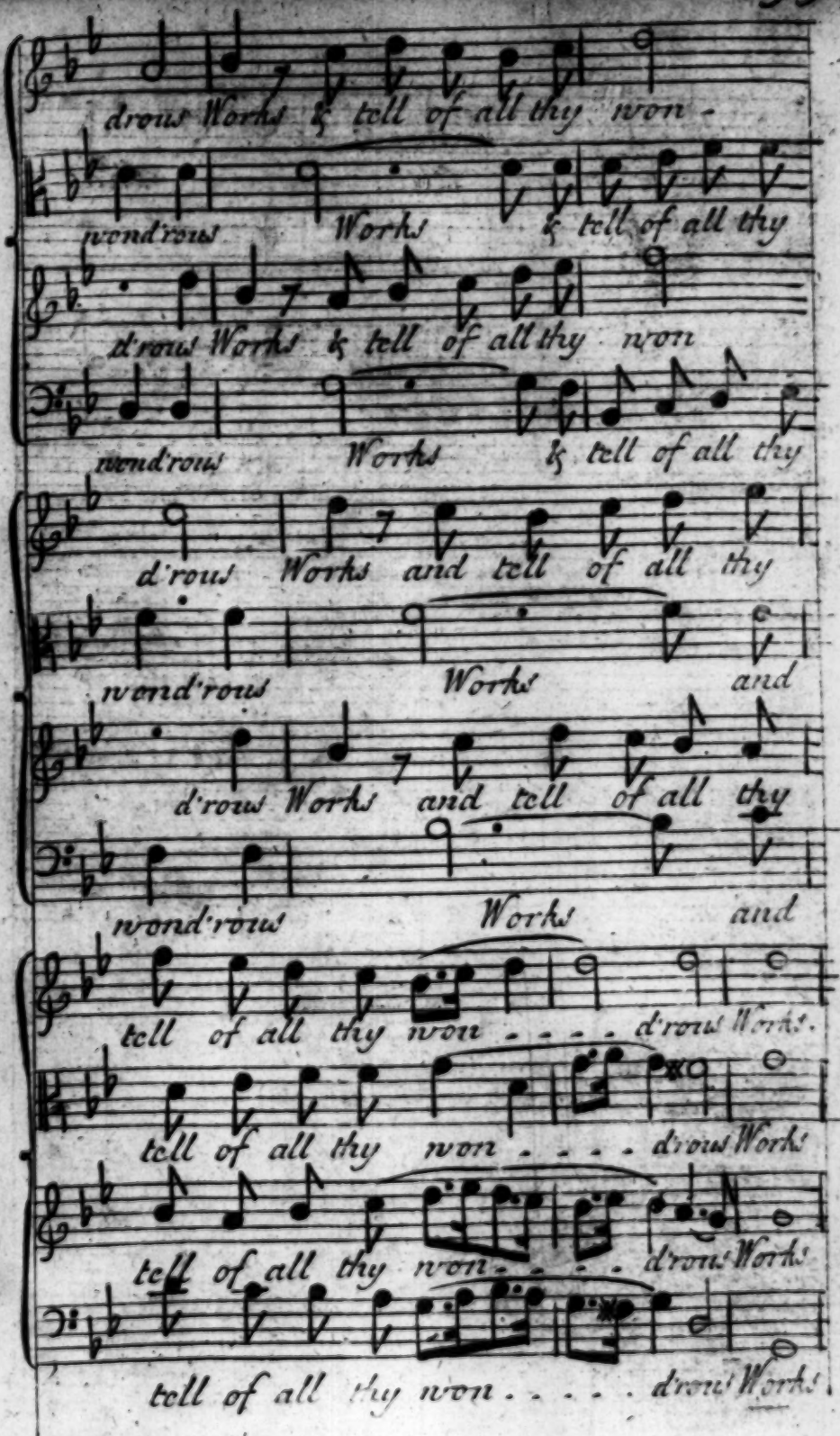

my Reins and my Heart
my Reins and my Heart
my Reins and my Heart
my Reins and my Heart
Verse Bass
For thy lo - - - ving
Kindness is ever before mine Eyes
and I will walk, I will wal - - - k in thy
Truth will wal - - - k in thy Truth
Verse 3 Voc
I will wash my Hands will
I will wash my Hands will
I will

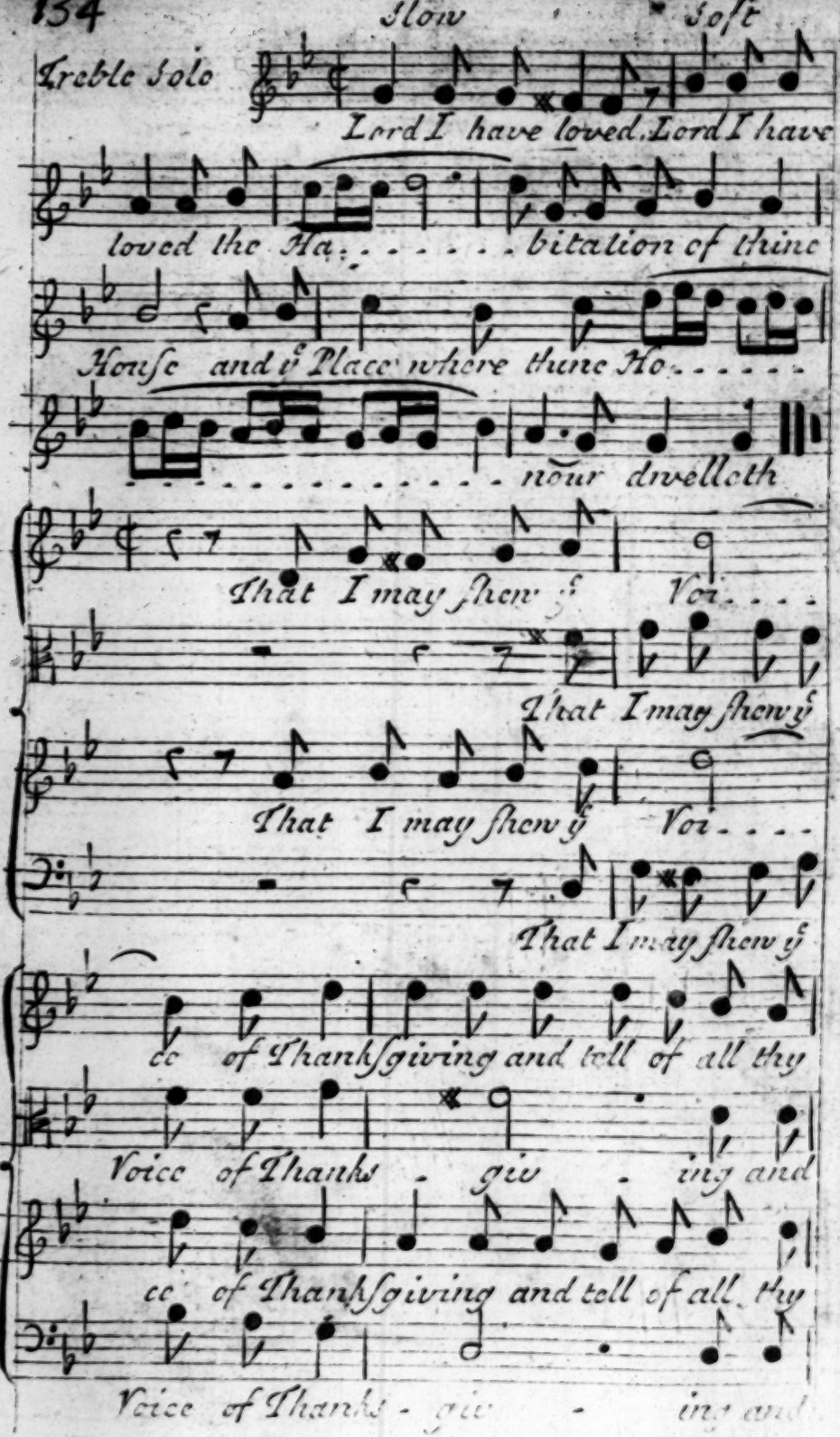

wash my Hands in Innocency O Lord
wash my Hands in Innocency O Lord
wash my Hands in Innocency O Lord
and so will I
so will I go to thine Altar
go
and so will I
and so will I
and so will I go


go to thine Altar
go to thine Altar and so will I
Chorus
and so will I
and so will I go
go
and so will I
go to thine Altar
I will wash my Hands in
go to thine Altar


Innocen-cy O. Lord and so will I
go . . . . . to thine Altar
& so will I
Cho.
and so will I
go
and so will I
and so will I go and so will I


go to thine Altar That
go to thine Altar That
I may shew ỹ Voice of Thanks-
That I may shew ỹ Voice of Thanks-
I may shew ỹ Voice of Thanks-
That I may shew ỹ Voice of Thanks
giving and tell of all thy won
- giv - ing and tell of all thy
giving and tell of all thy won-
- giv - ing and tell of all thy


d'rous Works & tell of all thy won -
wond'rous Works & tell of all thy
d'rous Works & tell of all thy won
wond'rous Works & tell of all thy
d'rous Works and tell of all thy
wond'rous Works and
d'rous Works and tell of all thy
wond'rous Works and
tell of all thy won - - - - d'rous Works.
tell of all thy won - - - - d'rous Works
tell of all thy won - - - - d'rous Works
tell of all thy won - - - - d'rous Works


Slow
Soft
Treble Solo
Lord I have loved. Lord I have
loved the Ha - - - - - - bitation of thine
House and y^e Place where thine Ho - - - - -
- - - - - - - - - - - nour dwelleth
That I may shew ye Voi - - -
That I may shew y^e
That I may shew ye Voi - - -
That I may shew y^e
cc of Thanksgiving and tell of all thy
Voice of Thanks - giv - ing and
cc of Thanksgiving and tell of all thy
Voice of Thanks - giv - ing and

won - d'rous Works and

tell of all thy wond'rous Works

won d'rous Works and

tell of all thy wond'rous Works

tell of all thy won d'rous

and tell of all thy wond'rous

tell of all thy won - d'rous

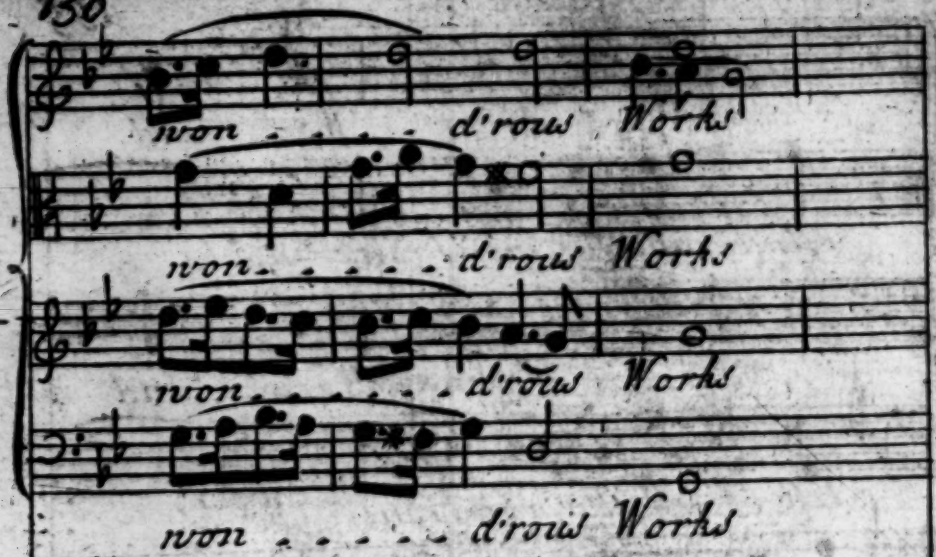
and tell of all thy wond'rous

Works and tell of all thy tell of all thy

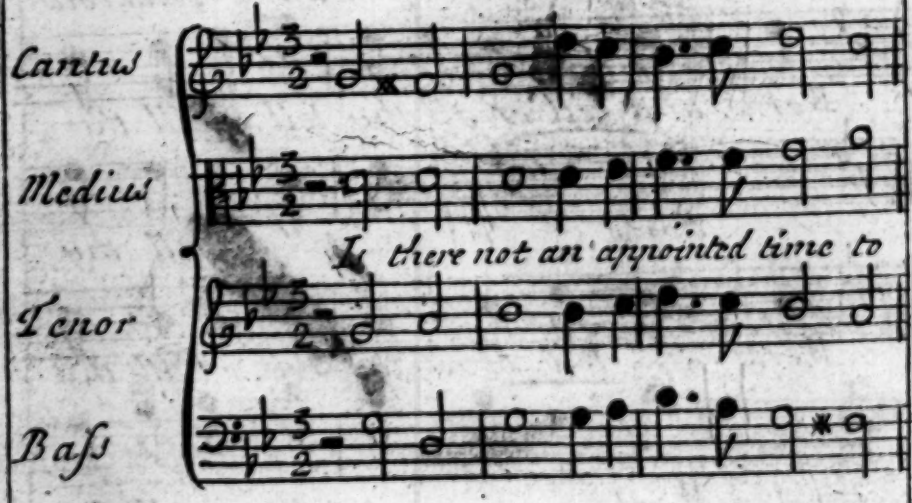
Works and tell of all thy

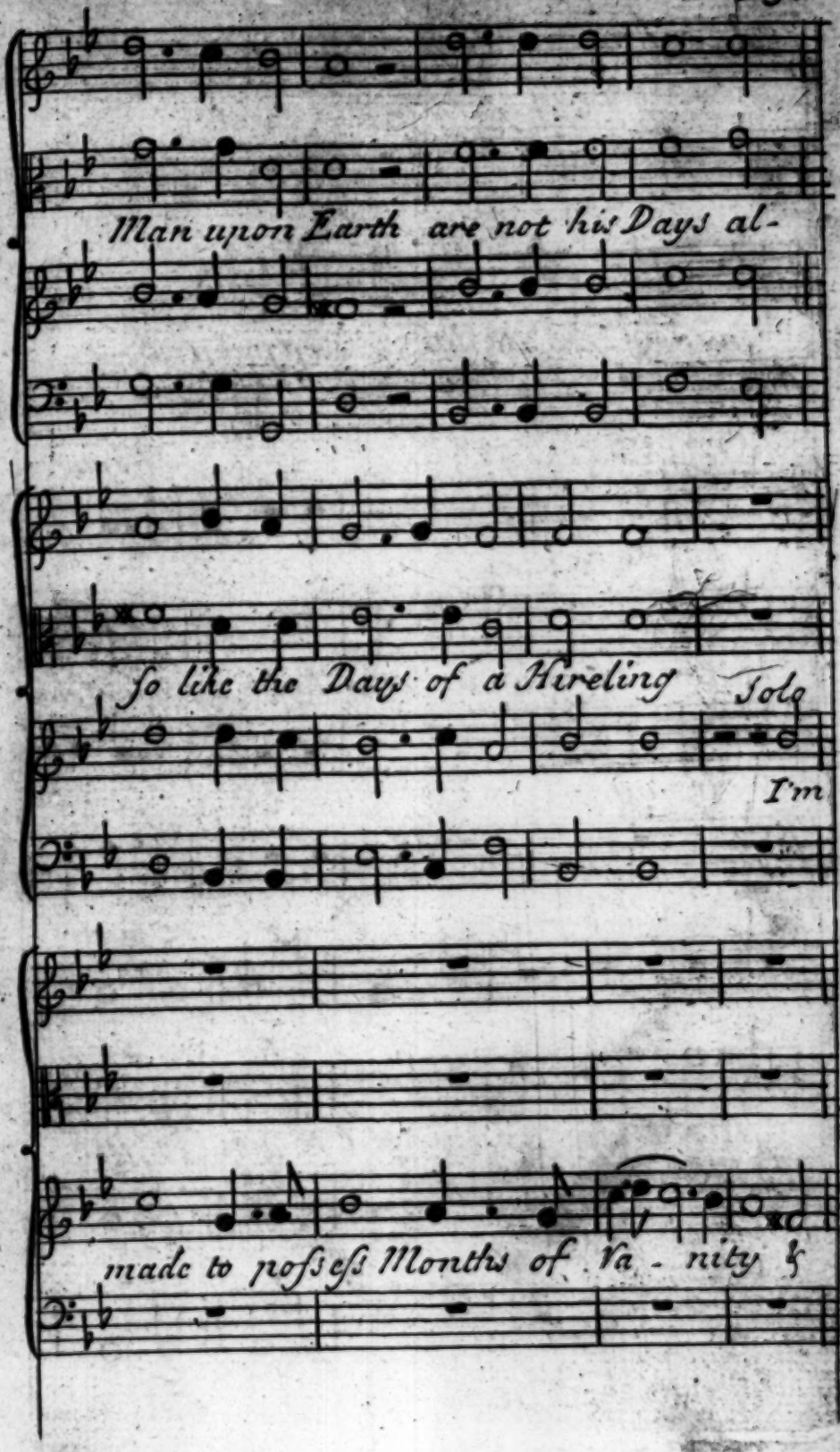
Works and tell of all thy tell of all thy

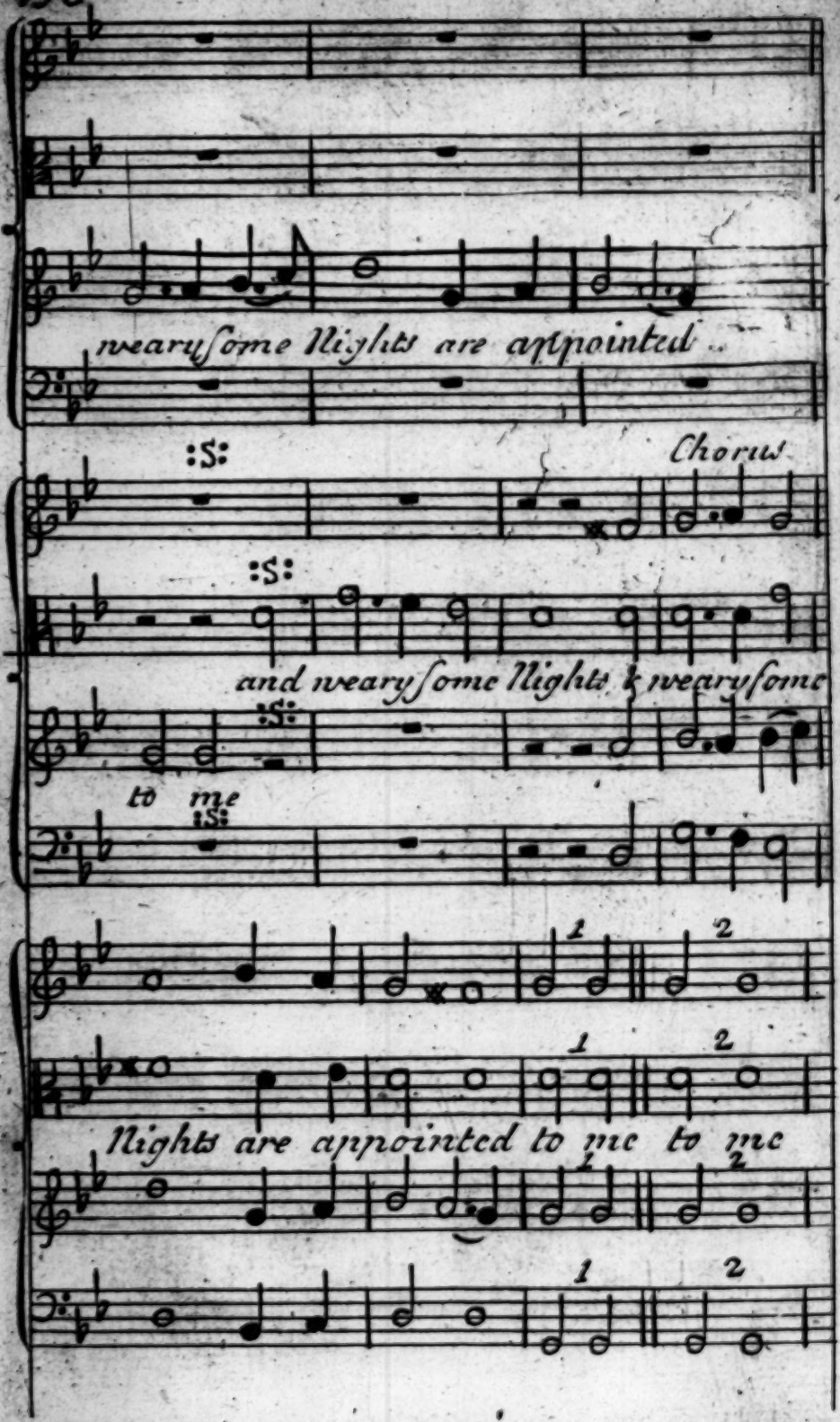
Works and tell of all thy

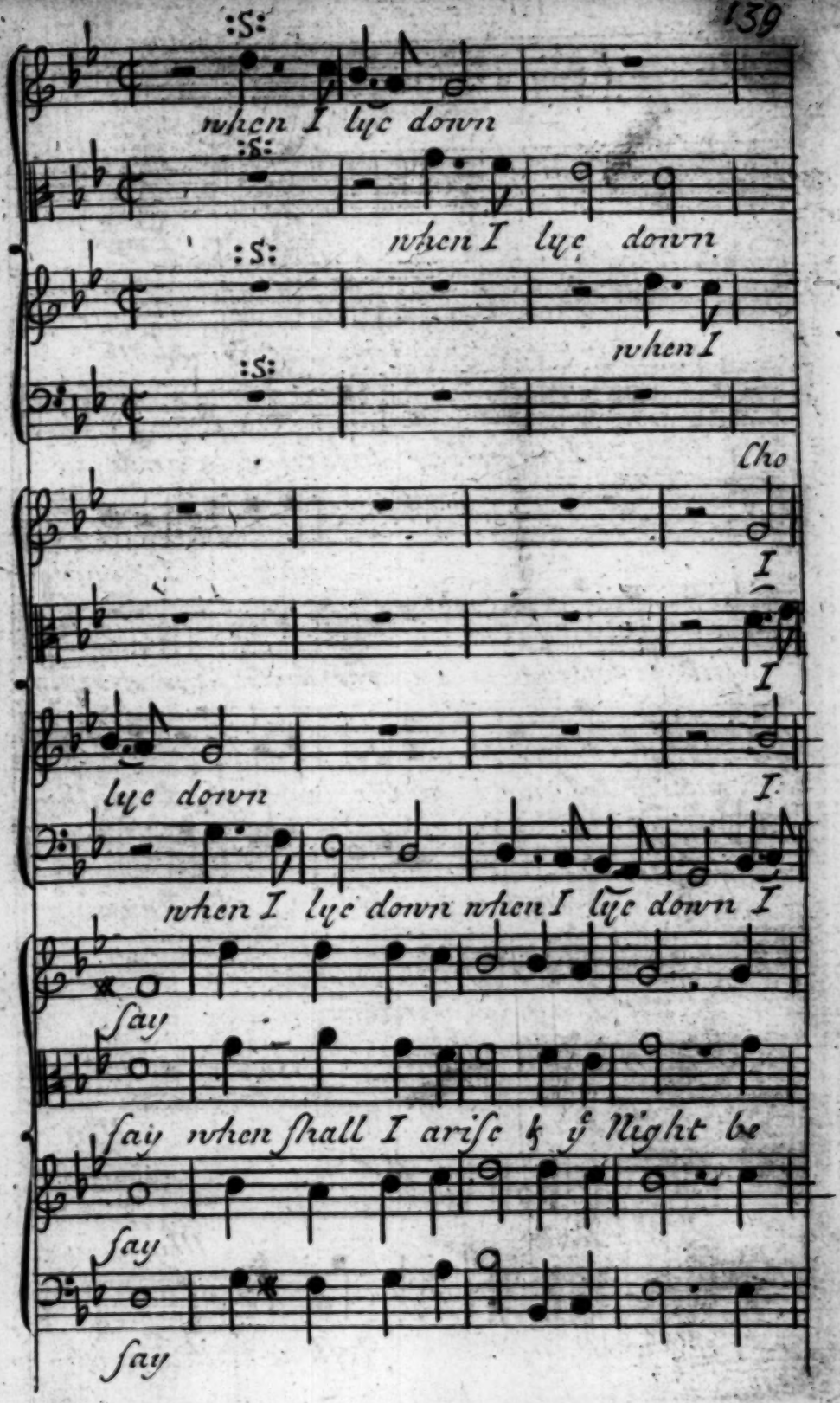


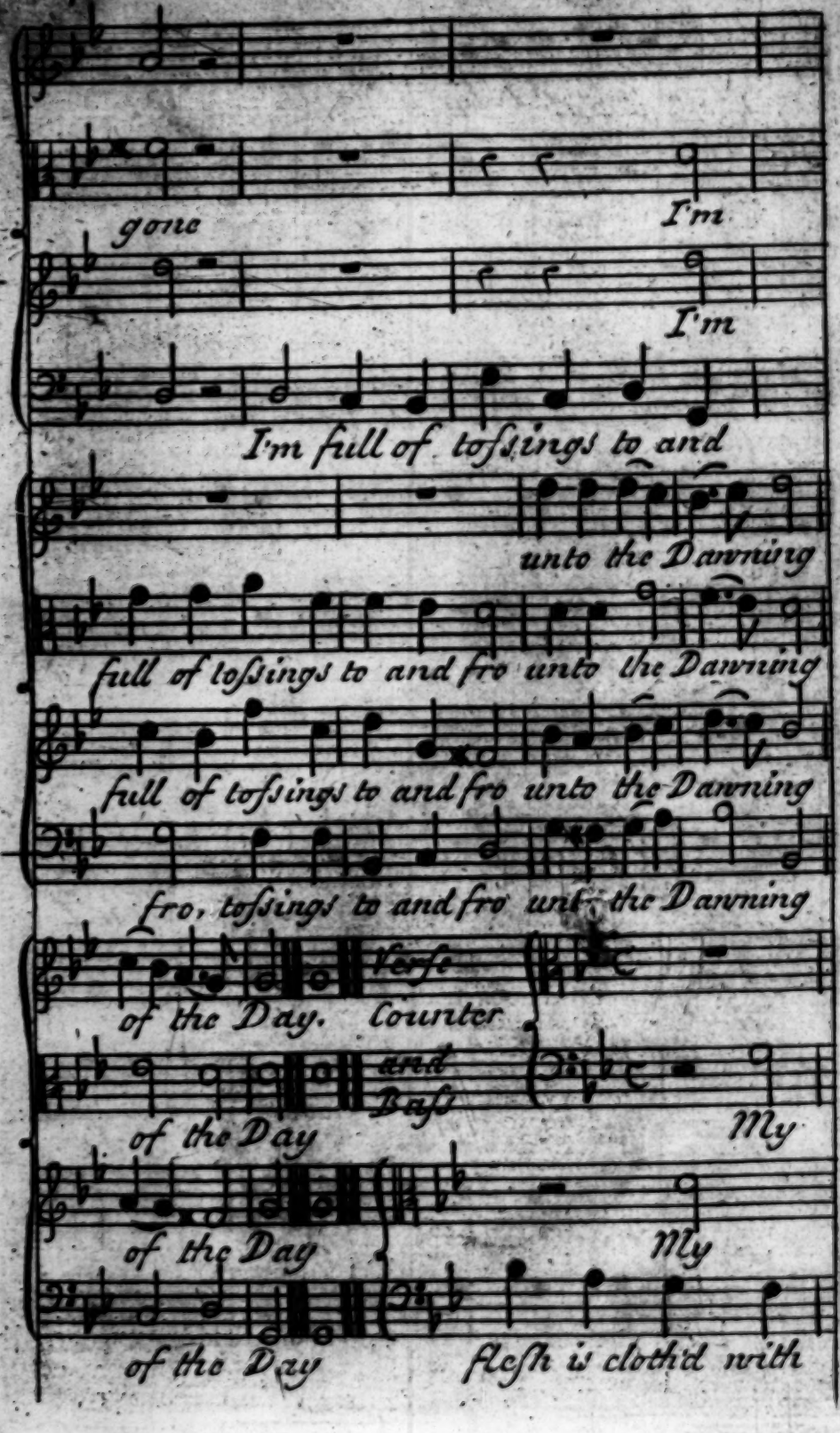
An Anthem Job 7.ch Proper for Funerals.

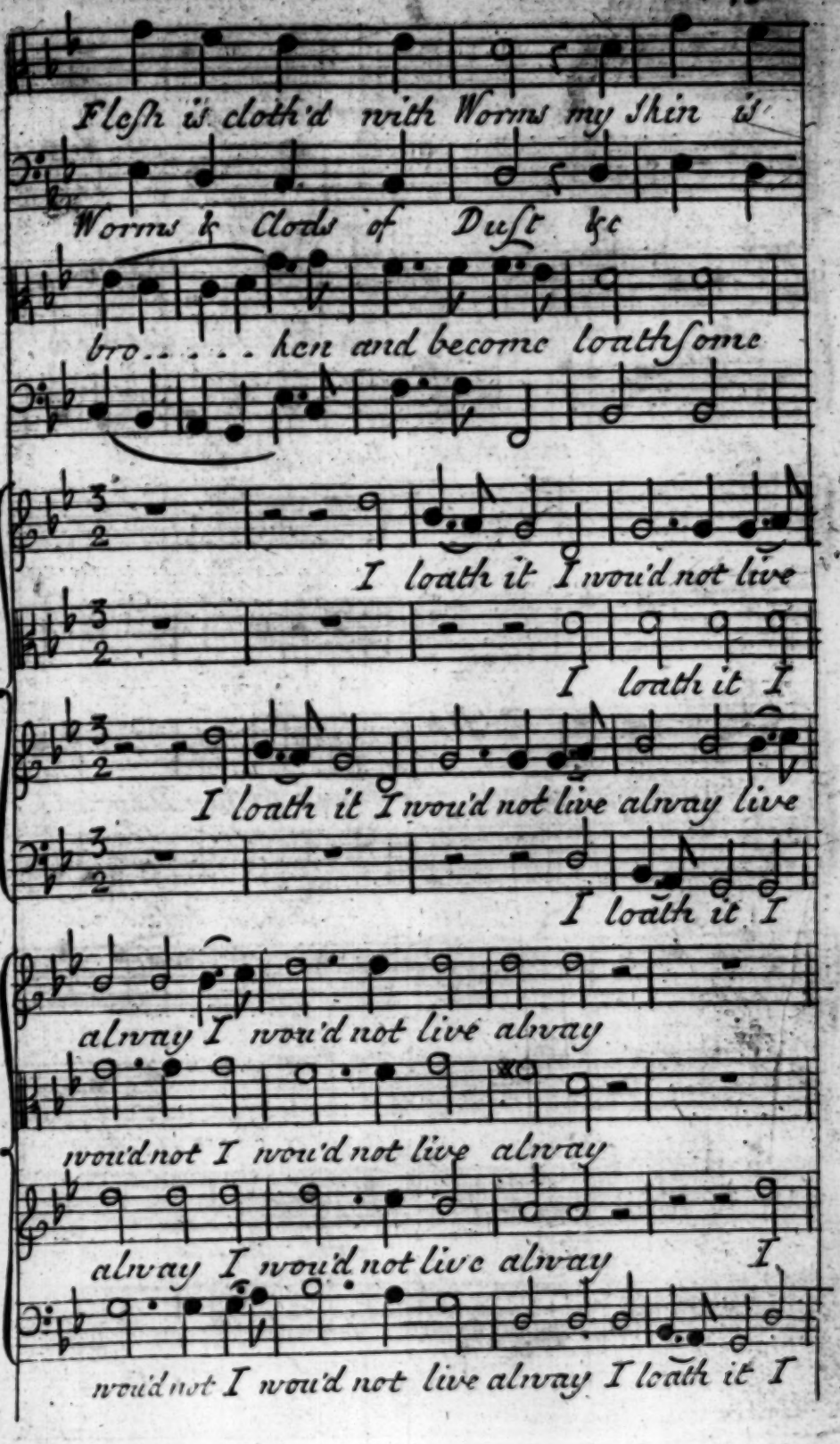


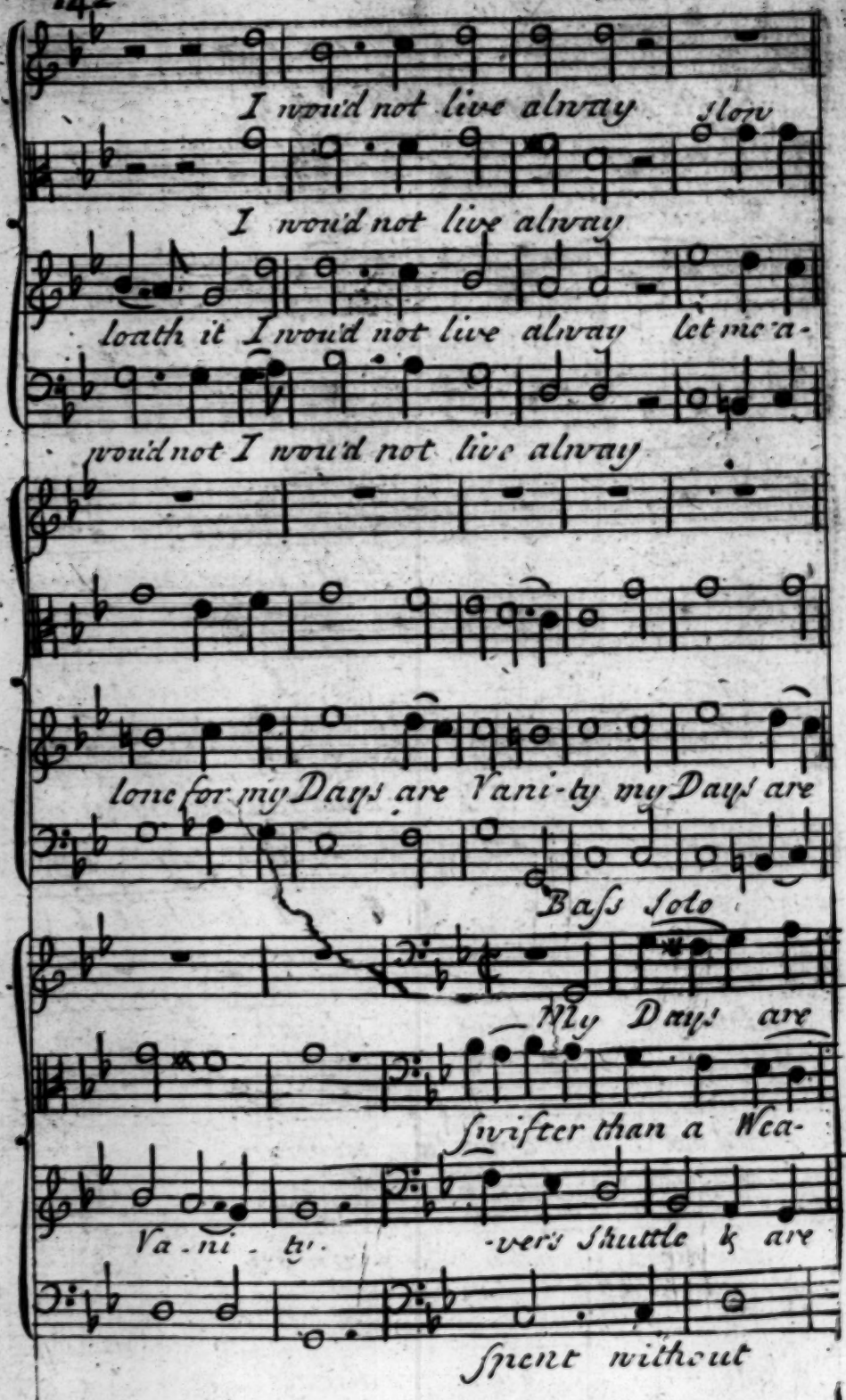

Man upon Earth are not his Days al-
so like the Days of a Hireling Tola
I'm
made to poſſeſs Months of Va - nity


wearysome Nights are appointed ..
Chorus
and wearysome Nights & wearysome
to me
Nights are appointed to me to me

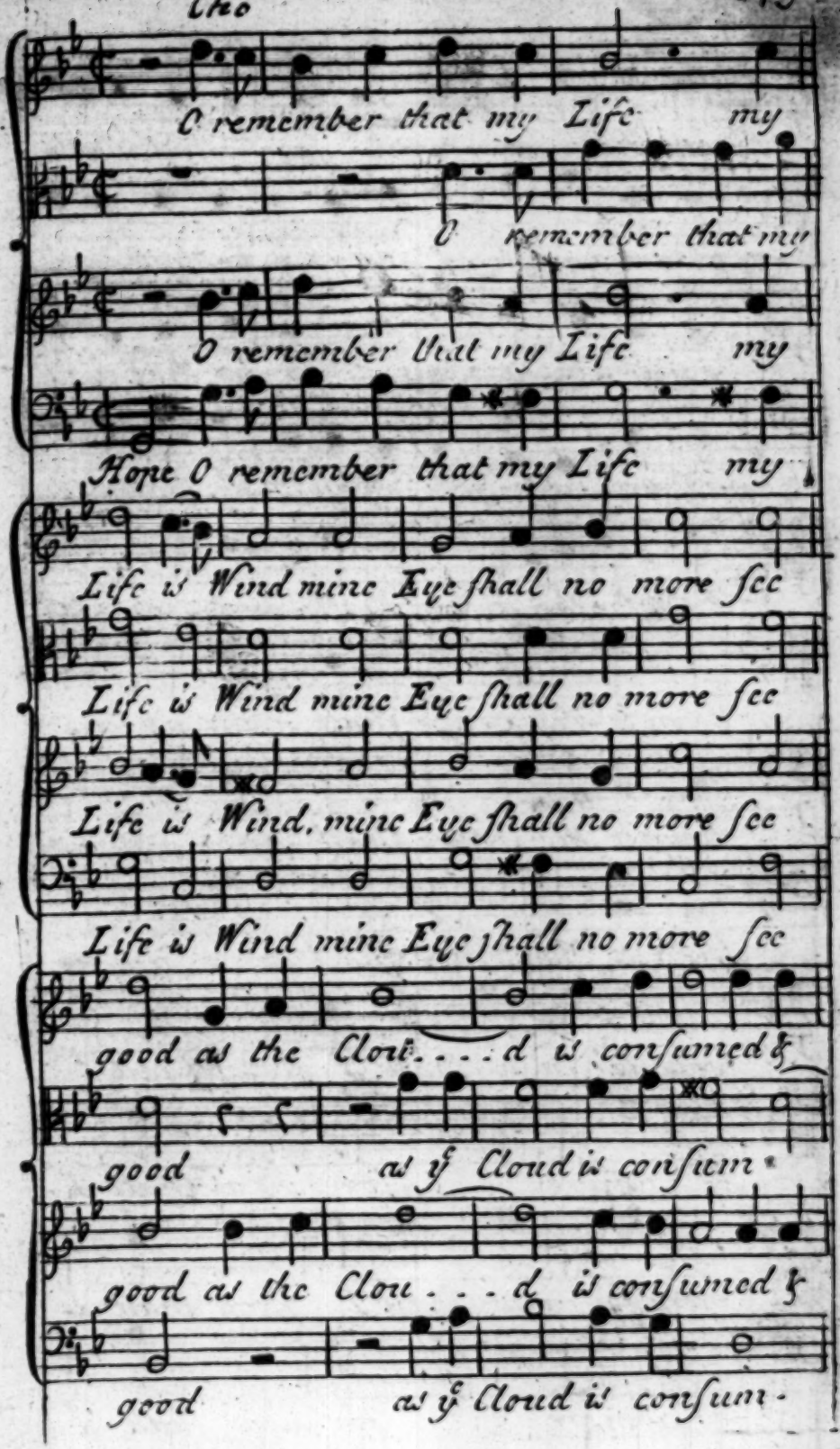

:S:
when I lye down
:S:
when I lye down
:S:
when I
:S:
Cho
I
I
lye down
I
when I lye down when I lye down I
say
say when shall I arise & y Night be
say
say

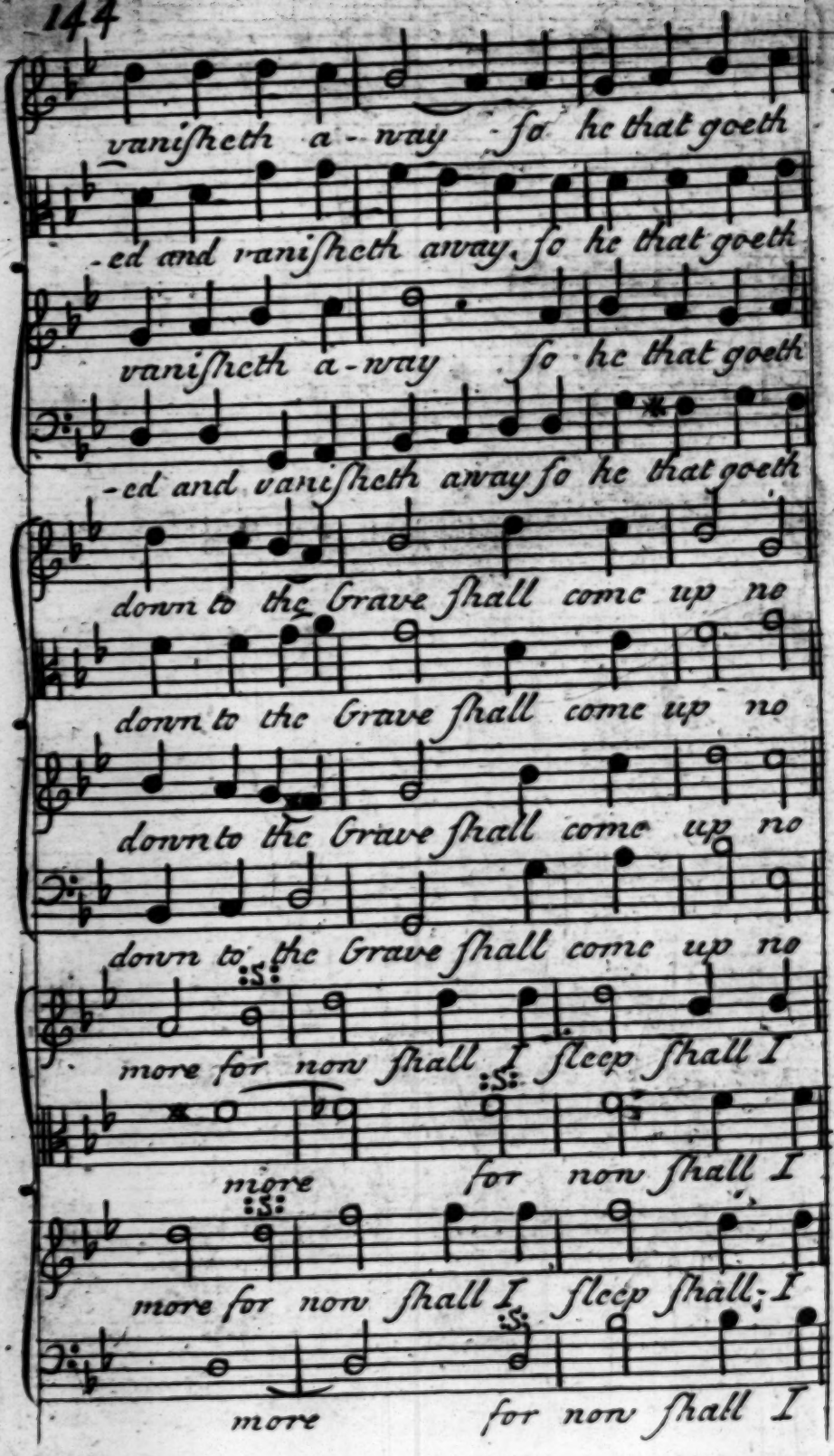

gone
I'm
I'm
I'm full of tossings to and
unto the Dawning
full of tossings to and fro unto the Dawning
full of tossings to and fro unto the Dawning
fro, tossings to and fro unt the Dawning
Verse
of the Day. Counter
and
of the Day Bass
My
of the Day
My
of the Day
flesh is clothid with

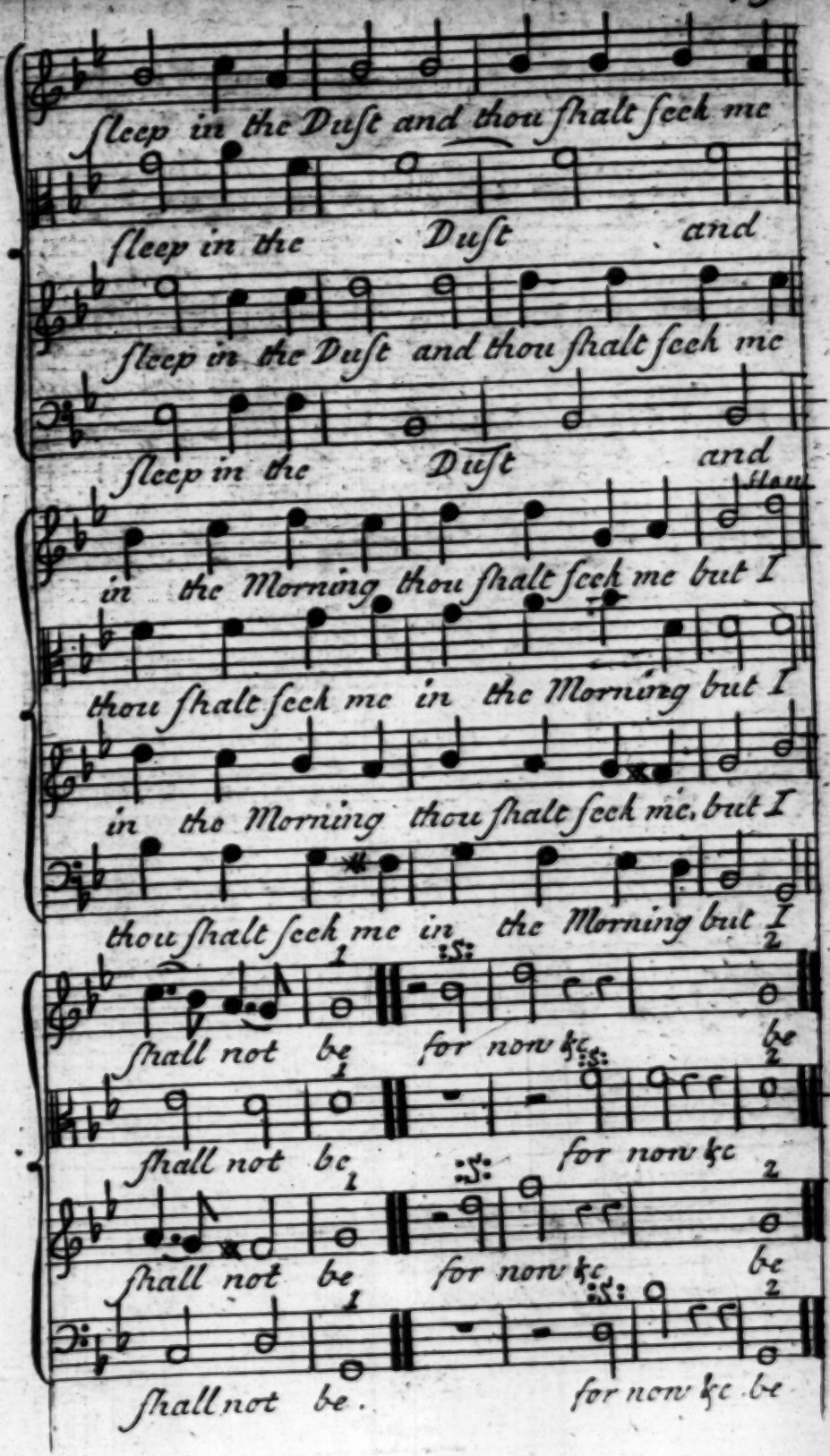

Fleſh is cloth'd with Worms my Skin is
Worms & Clods of Duſt &c
bro. . . . . ken and become loathſome
I loath it I wou'd not live
I loath it I
I loath it I wou'd not live alway live
I loath it I
alway I wou'd not live alway
wou'd not I wou'd not live alway
alway I wou'd not live alway I
wou'd not I wou'd not live alway I loath it I


I would not live always slow
I would not live always
loath it I would not live always let me a-
would not I would not live always
lone for my Days are Vani-ty my Days are
Bass Solo
My Days are
swifter than a Wea-
Va-ni-ty. -ver's Shuttle & are
spent without

Cho

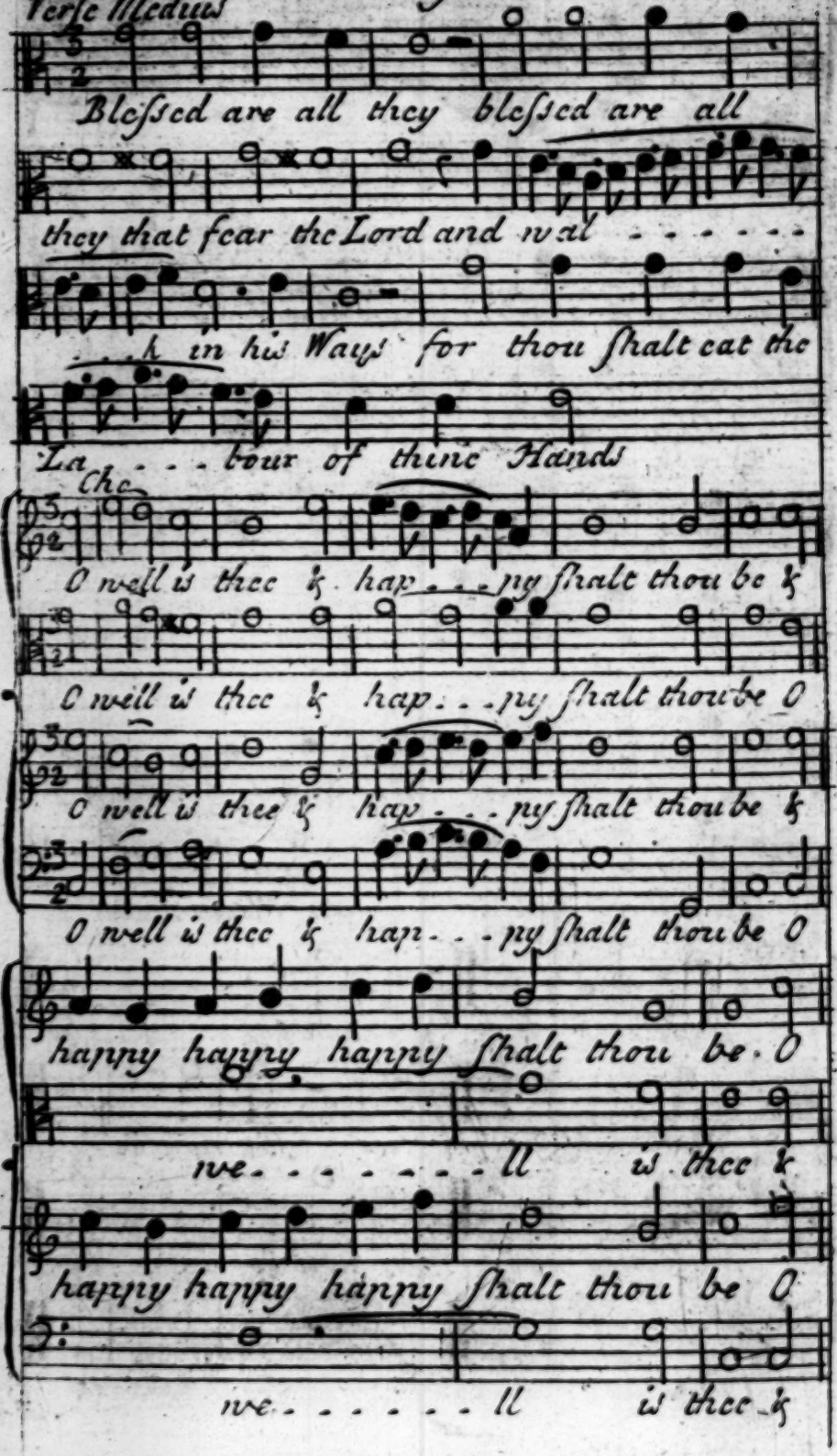

O remember that my Life my
O remember that my
O remember that my Life my
Hope O remember that my Life my
Life is Wind mine Eye shall no more see
Life is Wind mine Eye shall no more see
Life is Wind, mine Eye shall no more see
Life is Wind mine Eye shall no more see
good as the Clou . . . d is consumed &
good as y Cloud is consum
good as the Clou . . . d is consumed &
good as y Cloud is consum

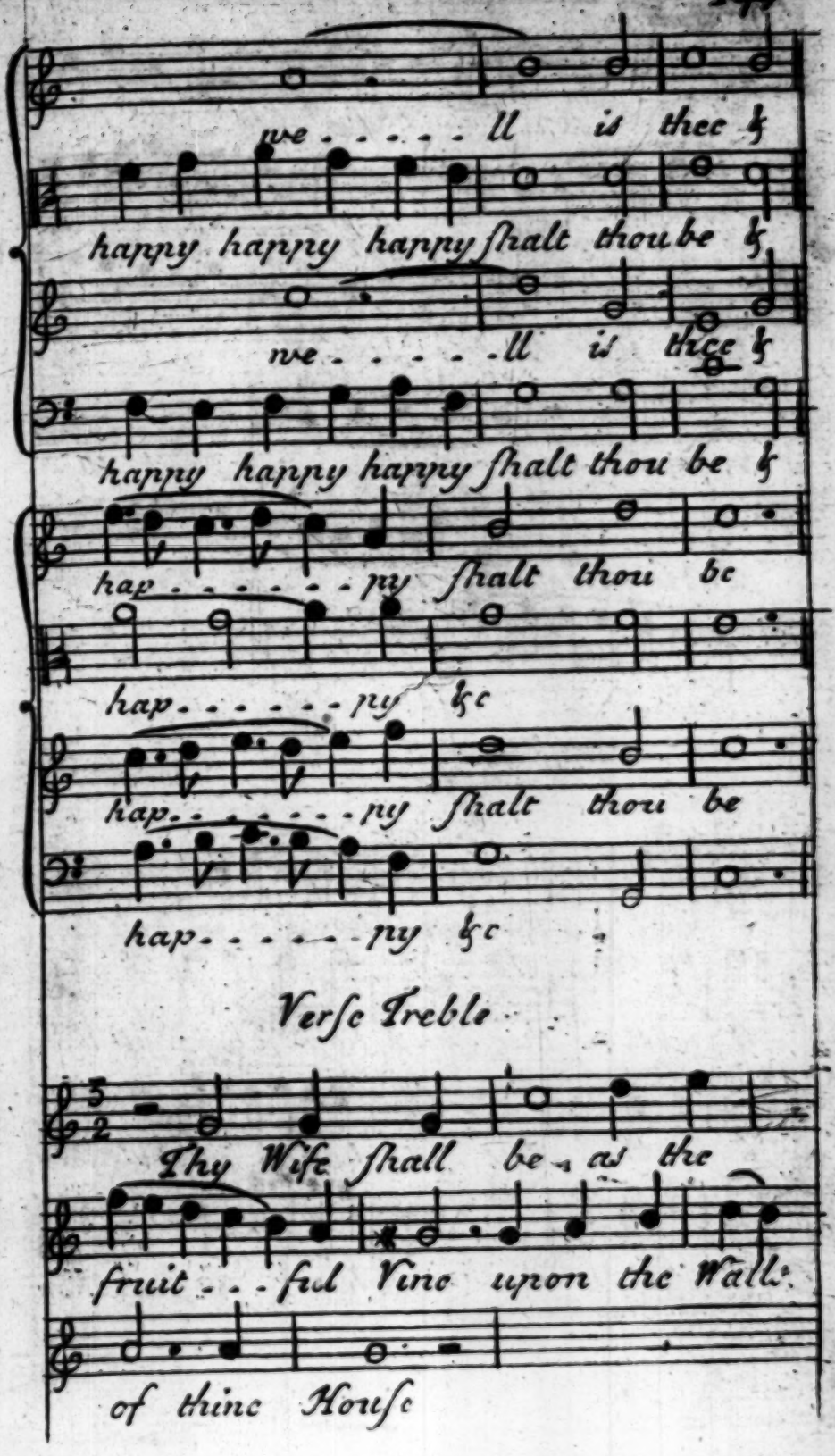

vaniſheth a-way ſo he that goeth
-ed and vaniſheth away, ſo he that goeth
vaniſheth a-way ſo he that goeth
-ed and vaniſheth away ſo he that goeth
down to the Grave ſhall come up no
down to the Grave ſhall come up no
down to the Grave ſhall come up no
down to the Grave ſhall come up no
more for now ſhall I ſleep ſhall I
more for now ſhall I
more for now ſhall I ſleep ſhall I
more for now ſhall I

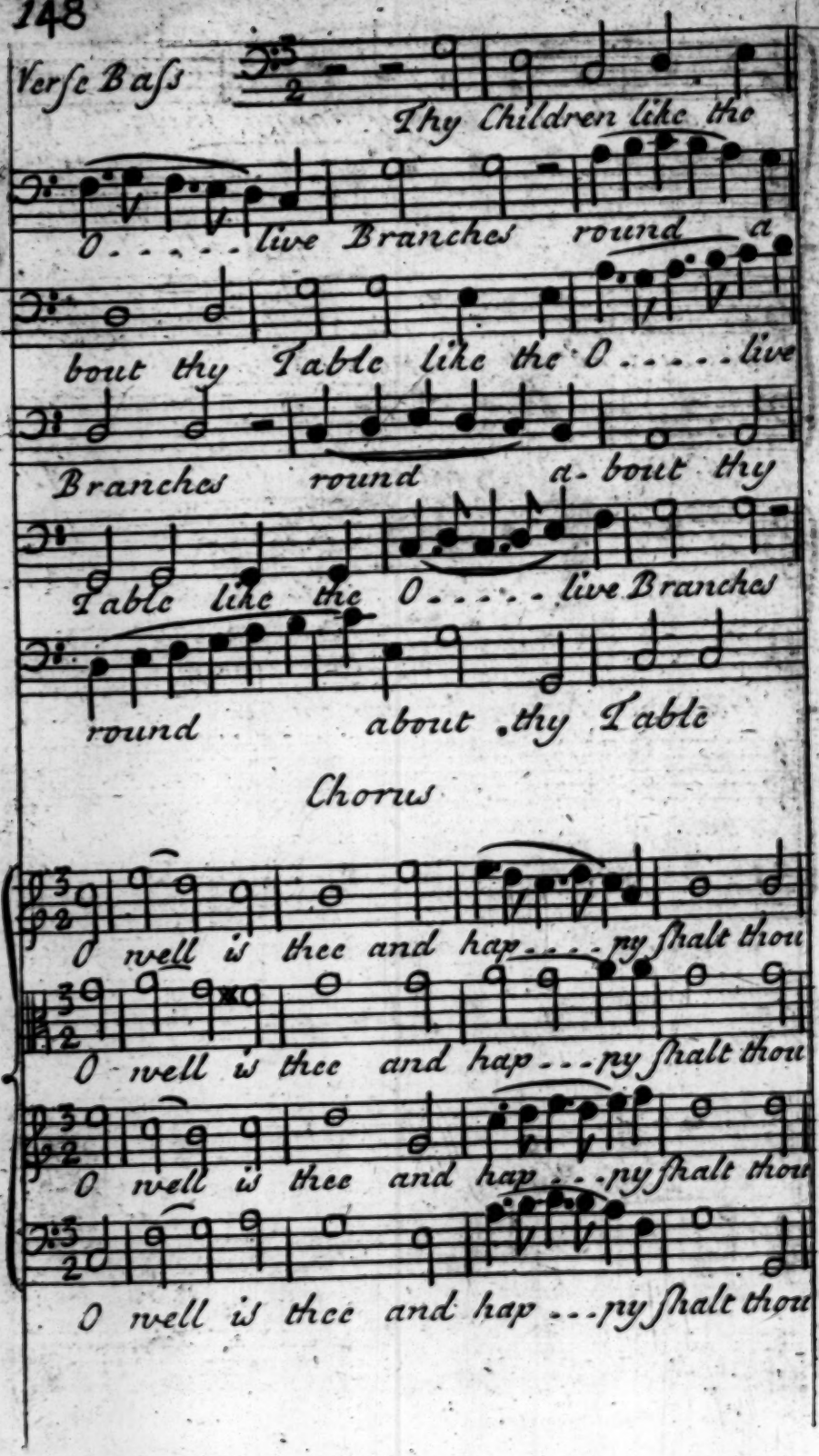

sleep in the Duſt and thou ſhalt ſeek me
sleep in the Duſt and
sleep in the Duſt and thou ſhalt ſeek me
sleep in the Duſt and
in the Morning thou ſhalt ſeek me but I
thou ſhalt ſeek me in the Morning but I
in the Morning thou ſhalt ſeek me, but I
thou ſhalt ſeek me in the Morning but I
ſhall not be for now &c. be
ſhall not be for now &c
ſhall not be for now &c be
ſhall not be. for now &c be

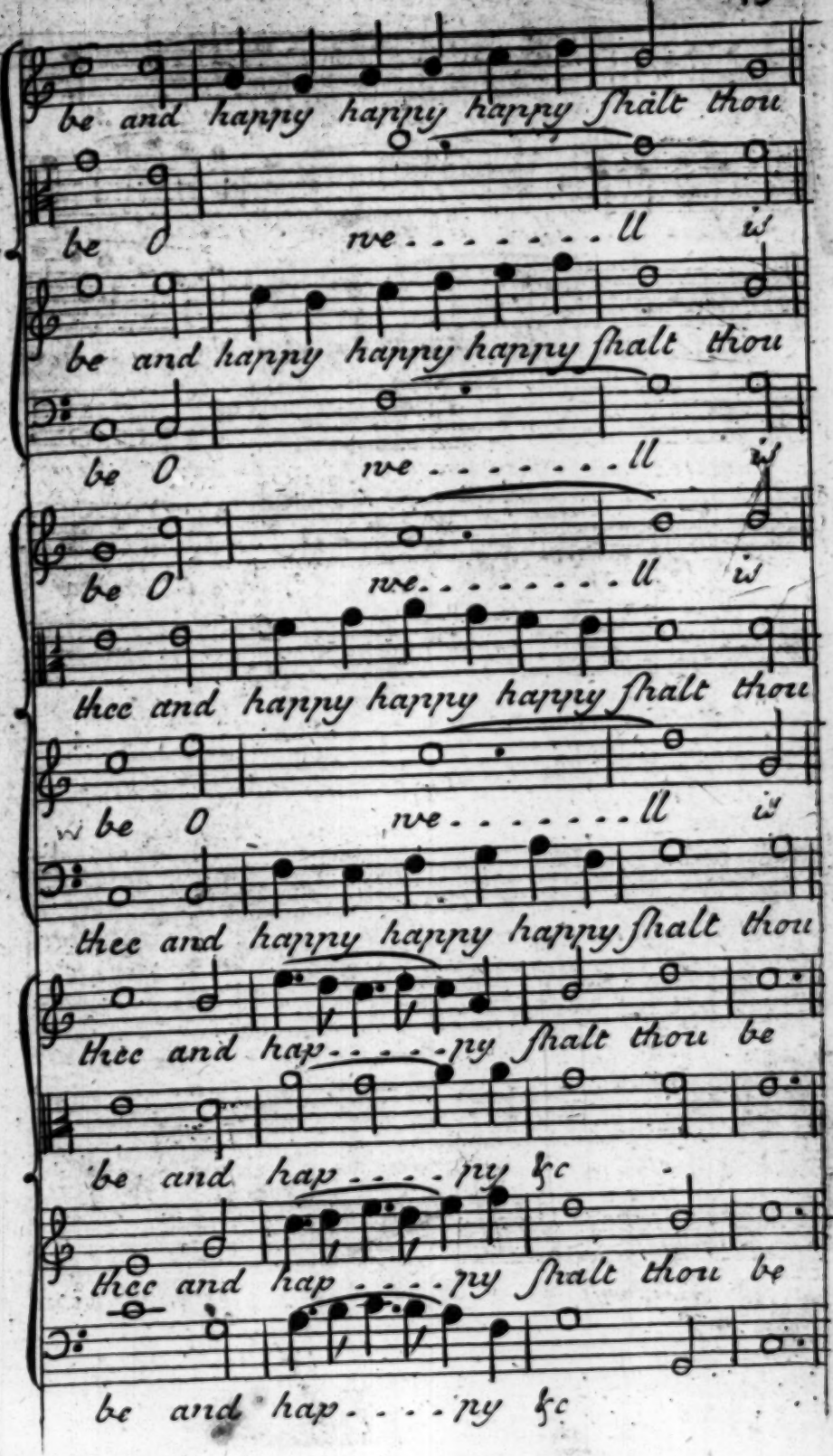
An Anthem Psalm 128th

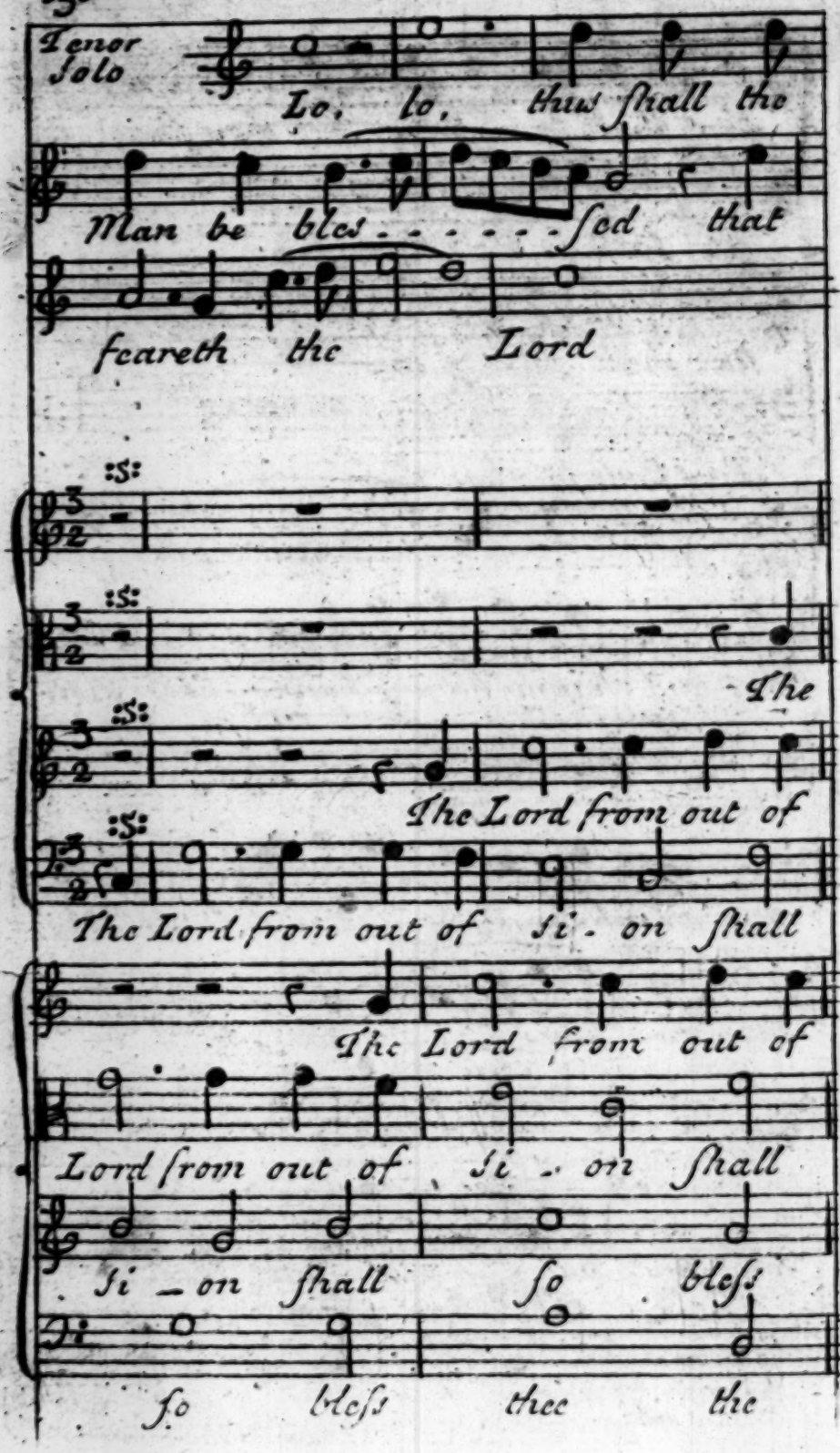
Verse Medius

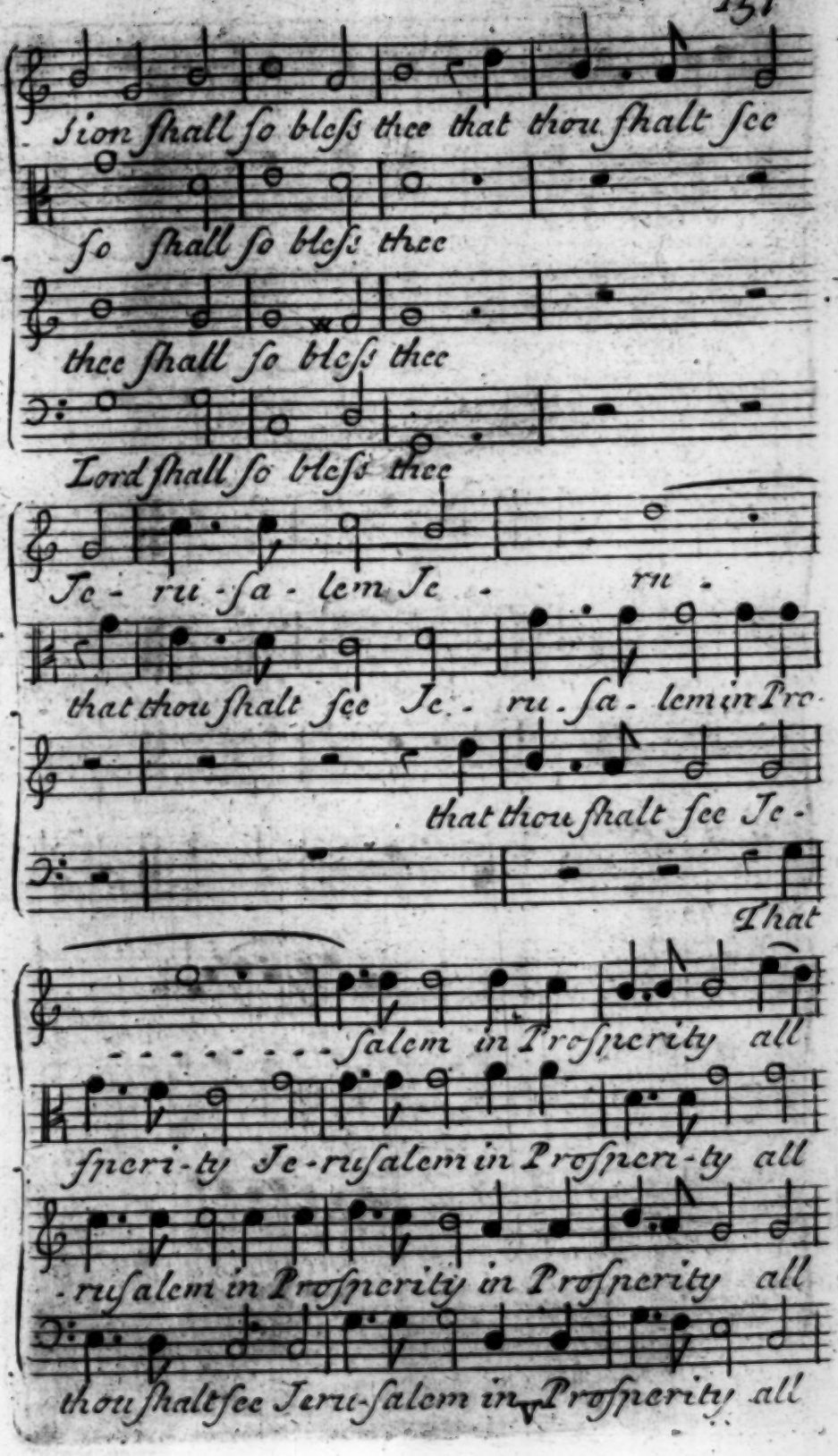


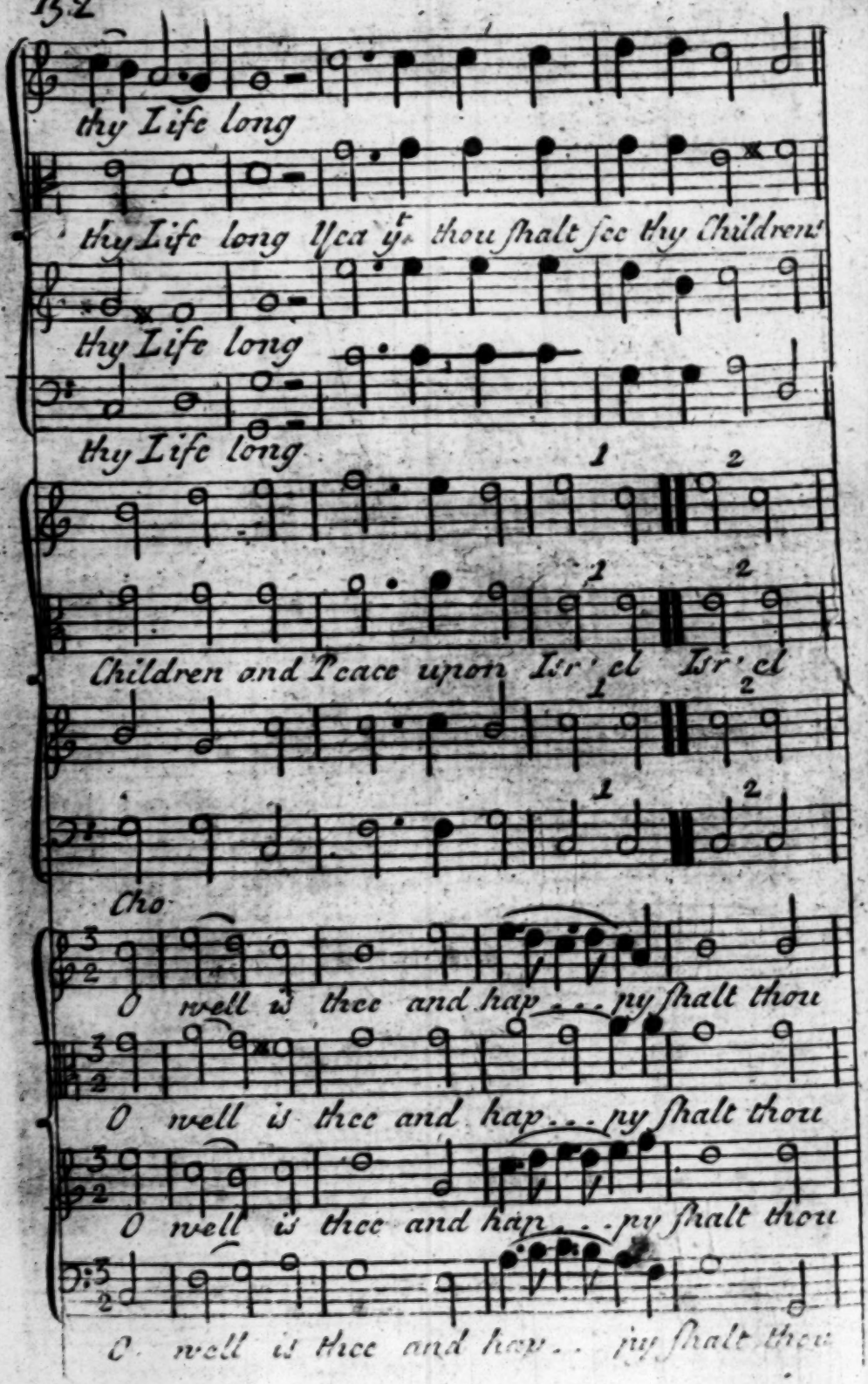

we . . . . . ll is thee &
happy happy happy shalt thou be &
we . . . . . ll is thee &
happy happy happy shalt thou be &
hap . . . . . py shalt thou be
hap . . . . . py &c
hap . . . . . py shalt thou be
hap . . . . . py &c
Verse Treble
Thy Wife shall be as the
fruit . . . ful Vine upon the Walls
of thine House

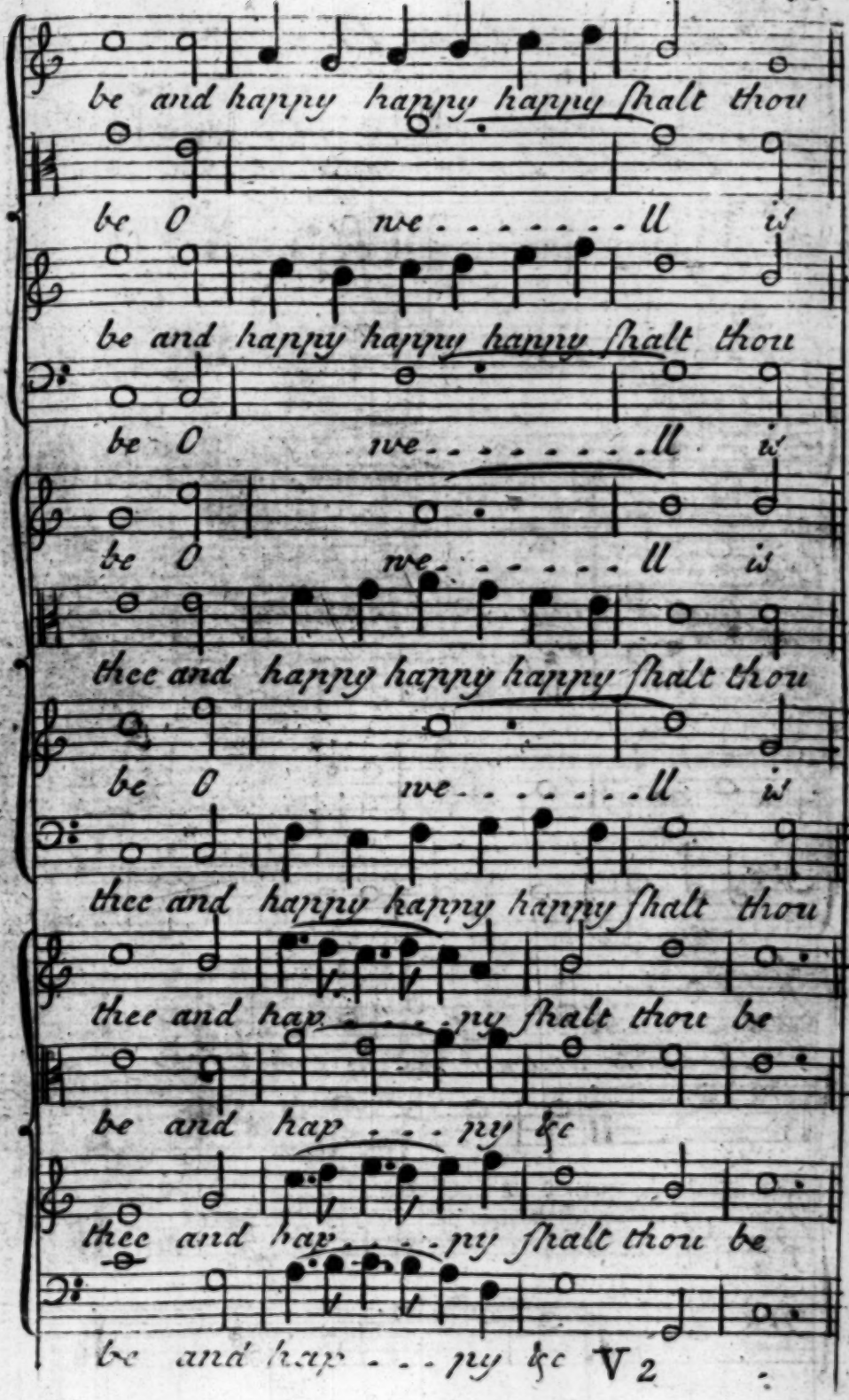

Verse Bass
Thy Children like the
O . . . . . live Branches round a
bout thy Table like the O . . . . . live
Branches round a- bout thy
Table like the O . . . . . live Branches
round about thy Table
Chorus
O well is thee and hap . . . . py shalt thou
O well is thee and hap . . . py shalt thou
O well is thee and hap . . . py shalt thou
O well is thee and hap . . . py shalt thou


be and happy happy happy shalt thou
be O we . . . . . ll is
be and happy happy happy shalt thou
be O we . . . . . ll is
be O we . . . . . ll is
thee and happy happy happy shalt thou
be O we . . . . . ll is
thee and happy happy happy shalt thou
thee and hap . . . . . py shalt thou be
be and hap . . . . py &c
thee and hap . . . . py shalt thou be
be and hap . . . . py &c

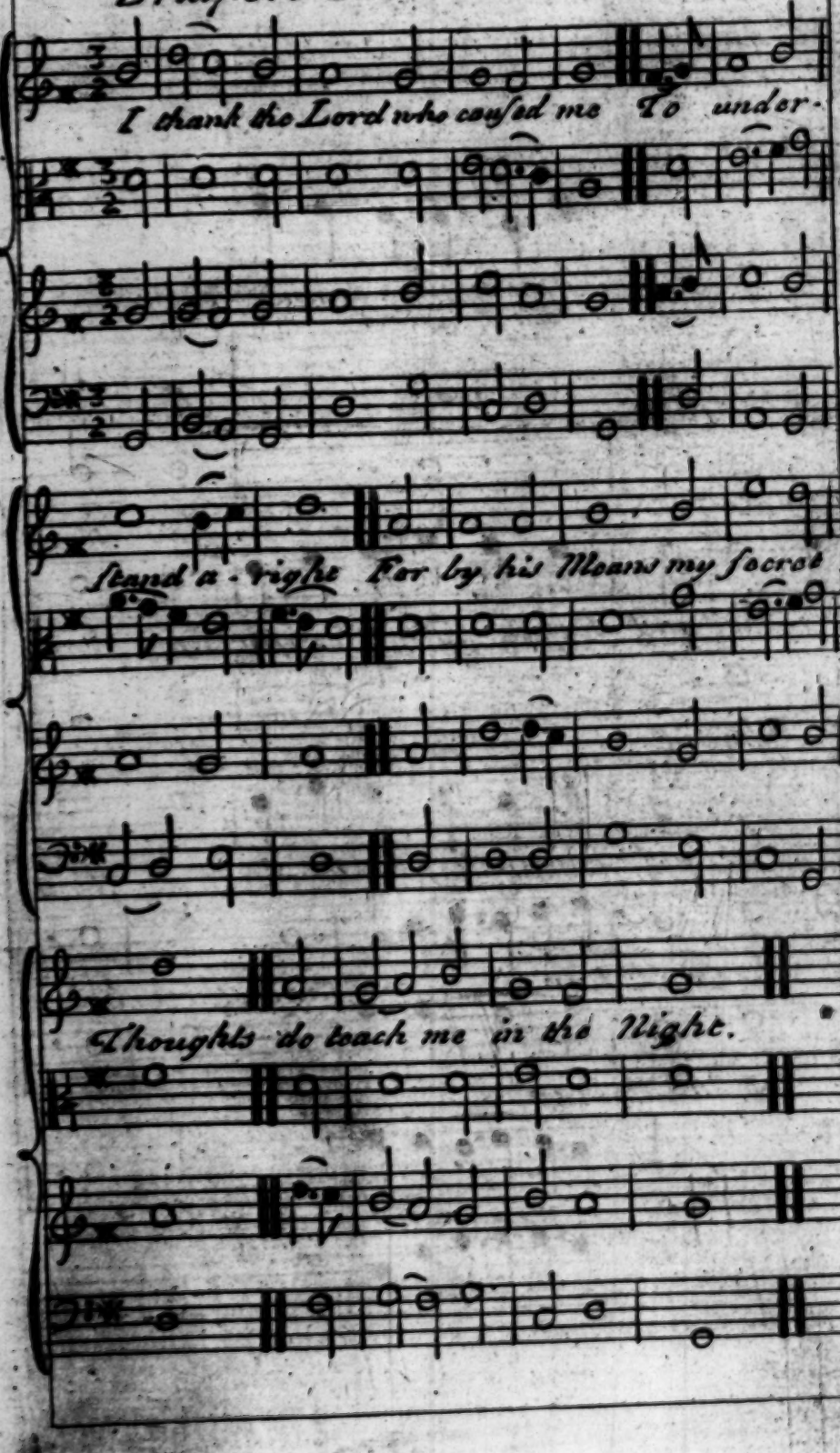

Tenor Solo
Lo, lo, thus shall the
Man be bles - - - - - sed that
feareth the Lord
The
The Lord from out of
The Lord from out of Si - on shall
The Lord from out of
Lord from out of Si - on shall
Si - on shall so bless
so bless thee the


Sion shall so bless thee that thou shalt see
so shall so bless thee
thee shall so bless thee
Lord shall so bless thee
Je - ru - sa - lem Je - ru -
that thou shalt see Je - ru - sa - lem in Pro-
that thou shalt see Je -
That
- - - - - - - - salem in Prosperity all
sperity Je - rusalem in Prosperity all
- rusalem in Prosperity in Prosperity all
thou shalt see Jeru - salem in Prosperity all

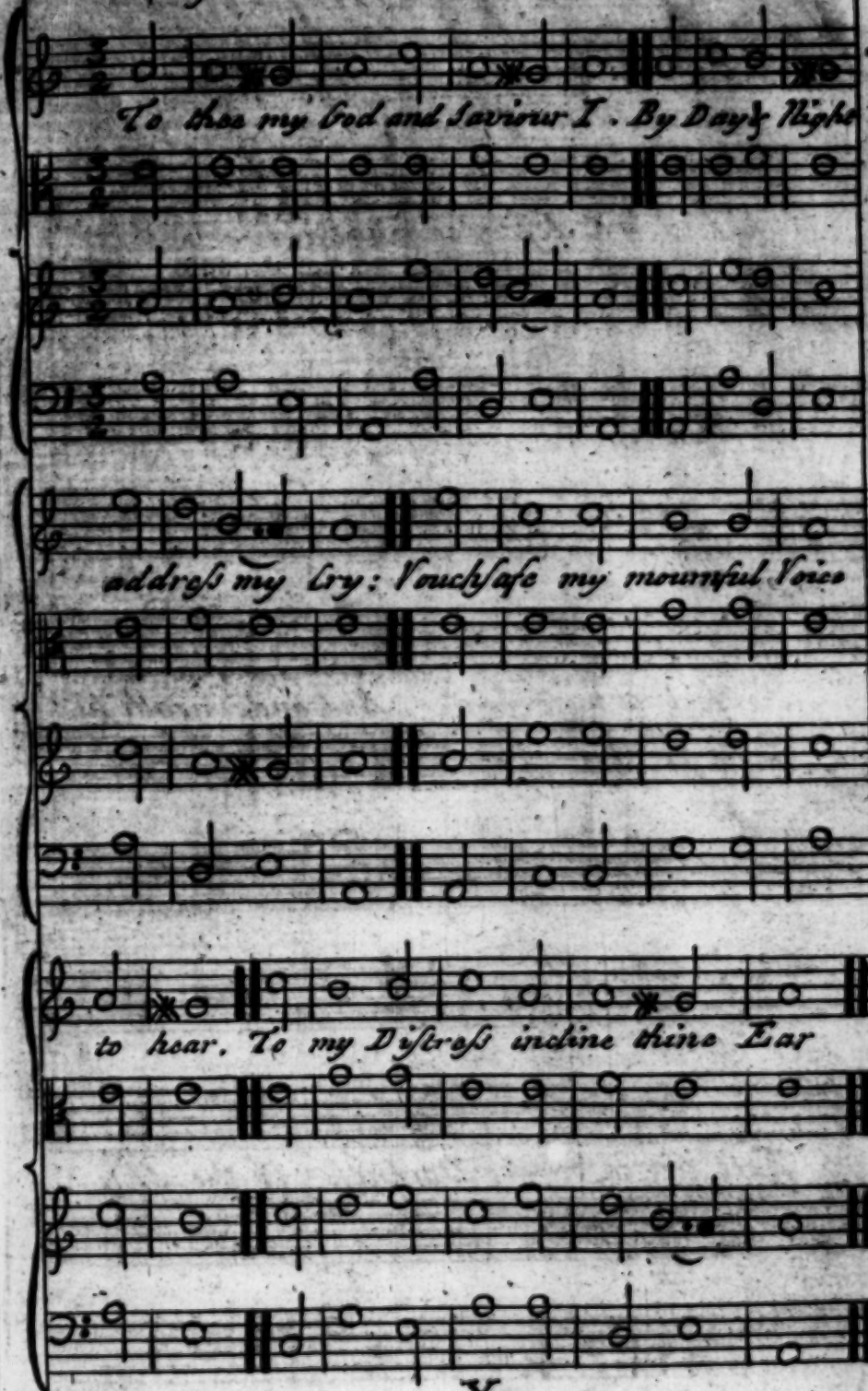

thy Life long
thy Life long Yea if thou shalt see thy Children
thy Life long
thy Life long
1 2
Children and Peace upon Isr'el Isr'el
1 2
1 2
Cho
O well is thee and hap... py shalt thou
O well is thee and hap... py shalt thou
O well is thee and hap... py shalt thou
O well is thee and hap... py shalt thou


be and happy happy happy shalt thou
be O we . . . . . ll ie
be and happy happy happy shalt thou
be O we . . . . . ll ie
be O we . . . . . ll ie
thee and happy happy happy shalt thou
be O we . . . . . ll ie
thee and happy happy happy shalt thou
thee and hap . . . py shalt thou be
be and hap . . . py &c
thee and hap . . . py shalt thou be
be and hap . . . py &c

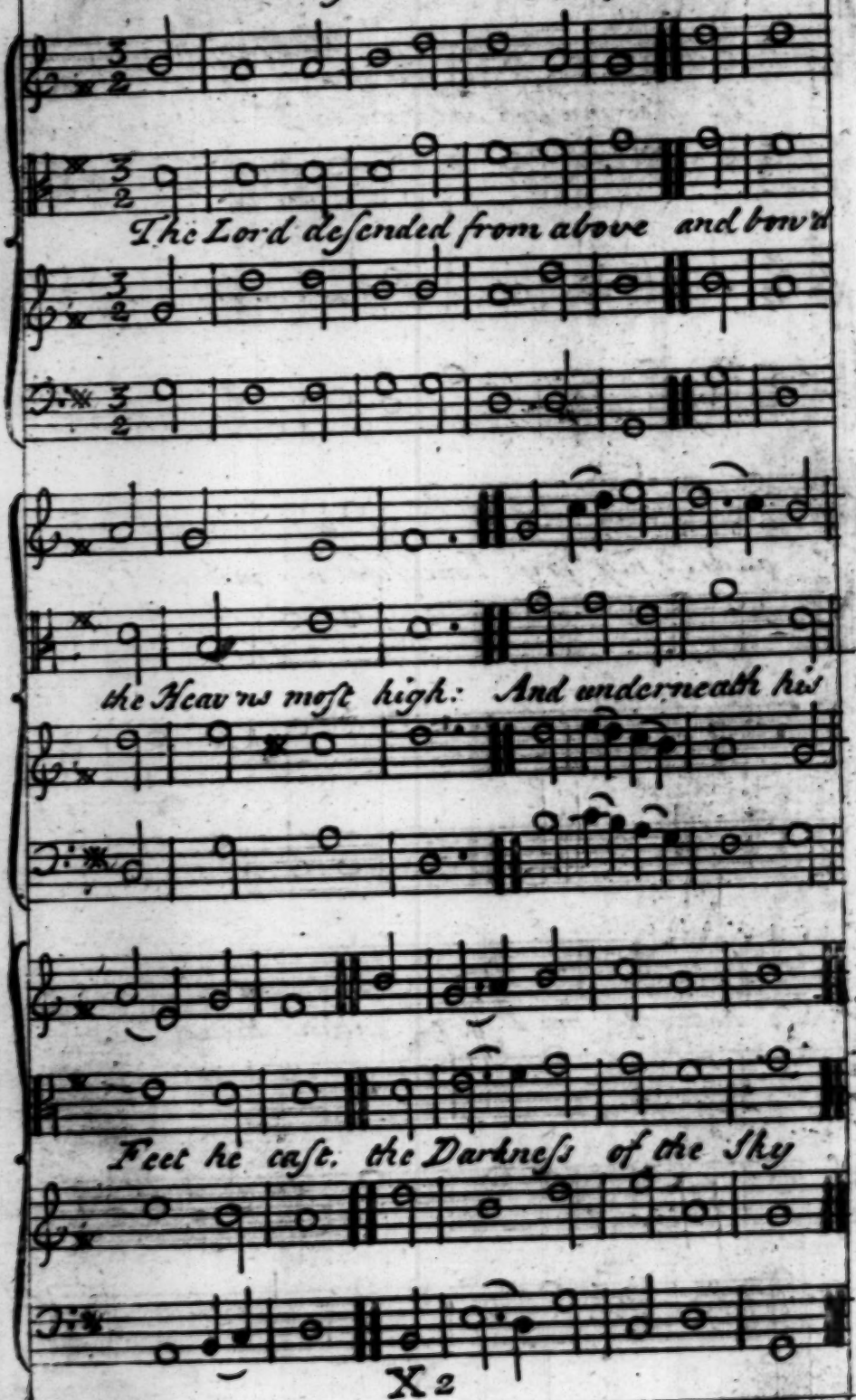
Bridport Tune Ps. 16th



Weymouth Tune Ps. 88th.

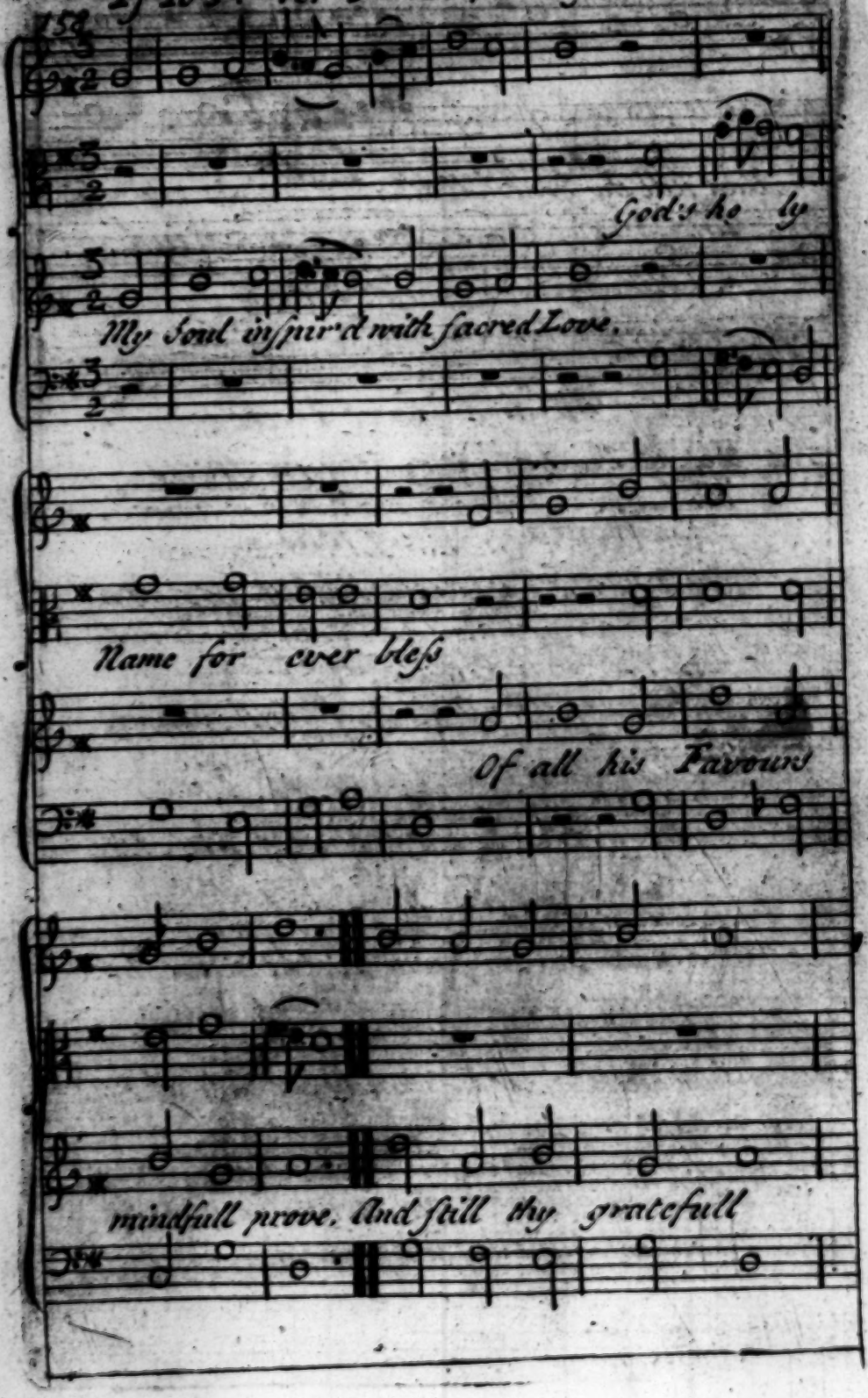


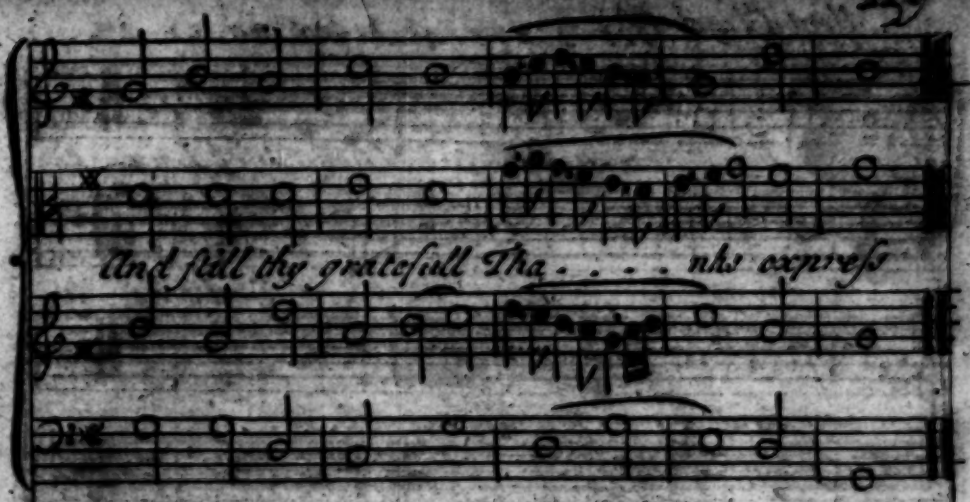
From Tune. Ps 18th Ver 9th &c



10. On Cherubs and on Cherubims,
Full Royally he rode;
And on the Wings of mighty Wind,
came flying all abroad.
11. And like a Den most dark he made,
His hid and secret Place;
With Waters black, and airy Clouds,
Encompassed he was.
12 At his bright Presence did thick Clouds
In Haste away retire;
And in the stead thereof did come,
Hail-stones, and Coals of Fire.
13 The fiery Darts and Thunder Bolts,
Disperse them here and there,
And with his frequent Lightnings he
Doth put them in great Fear.
14 When thou O Lord, with great Rebuke,
Thy Anger dost declare;
The Springs and the Foundations of
The World discover'd are.

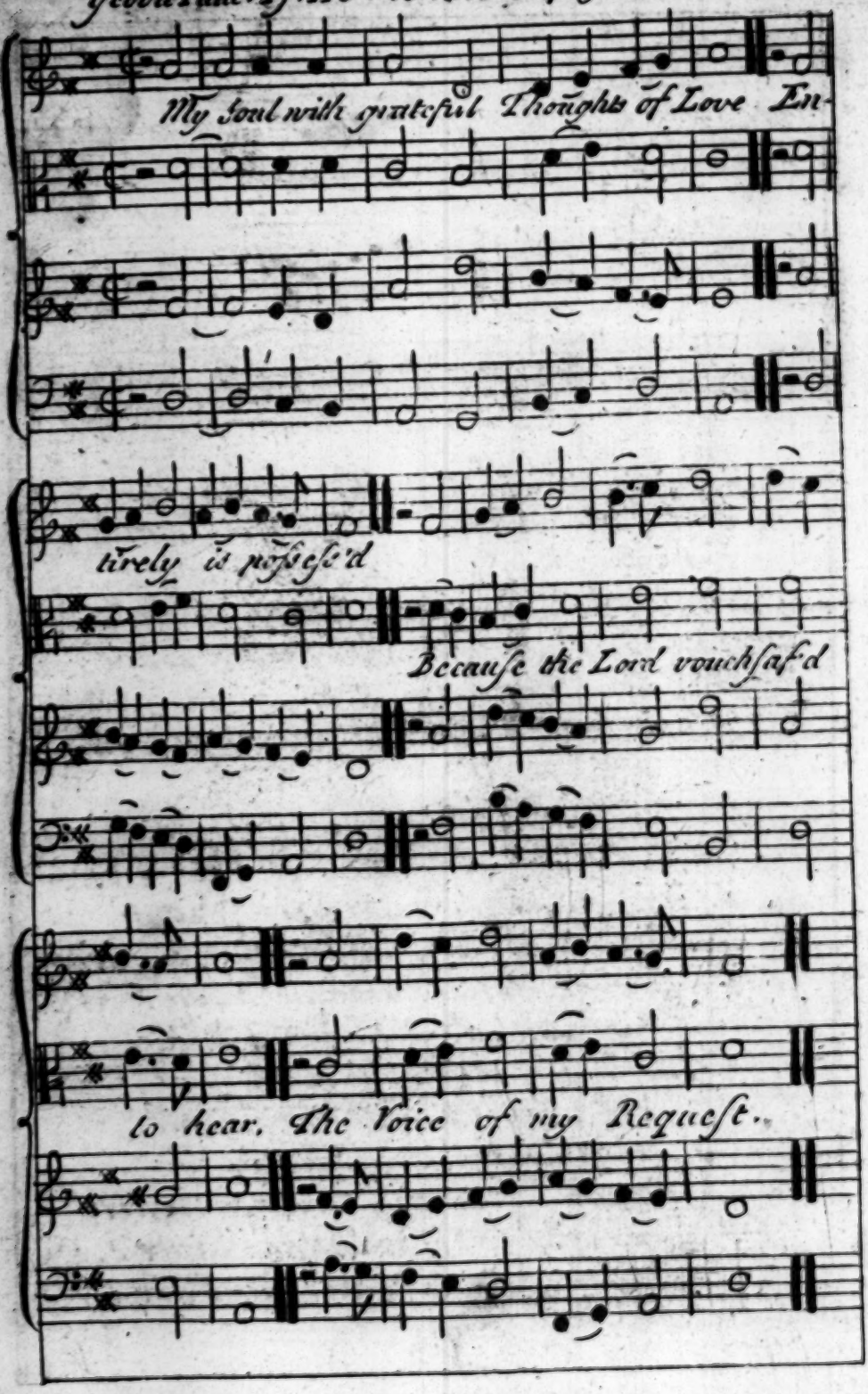
Ps 103d for 1. 2. 3. 4. 8. 19. 20. 21. 22.





3. 4 Tis he that all thy Sins forgives,
And after Sickness makes thee sound,
From Danger he thy Life retrieves,
By him with Grace & Mercy crown'd.
8 The Lord abounds with tender Love,
And Unexampled Acts of Grace;
His wakned Wrath doth slowly move,
His willing Mercy flows apace.
19. 20 The Lord, the universal King,
In Heav'n has fix'd his lofty Throne;
To him ye Angels, Praises sing,
In whose great Strength his Pow'r is shewn.
21 Ye that his just Commands obey,
And hear and do his sacred Will:
Ye Hosts of his this Tribute pay,
Who still what he ordains fulfill.
22 Let ev'ry Creature jointly bless
The mighty Lord: and thou my Heart,
With grateful Joy thy Thanks express,
And in this Consort bear thy Part.

Yeovil Tune. Ps. 116. Ver. 1. 2. 3. 4. 5. 6.



2 Since he has now his Ear inclin'd,
I never will despair;
But still in all the Straits of Life,
To him address my Pray'r.

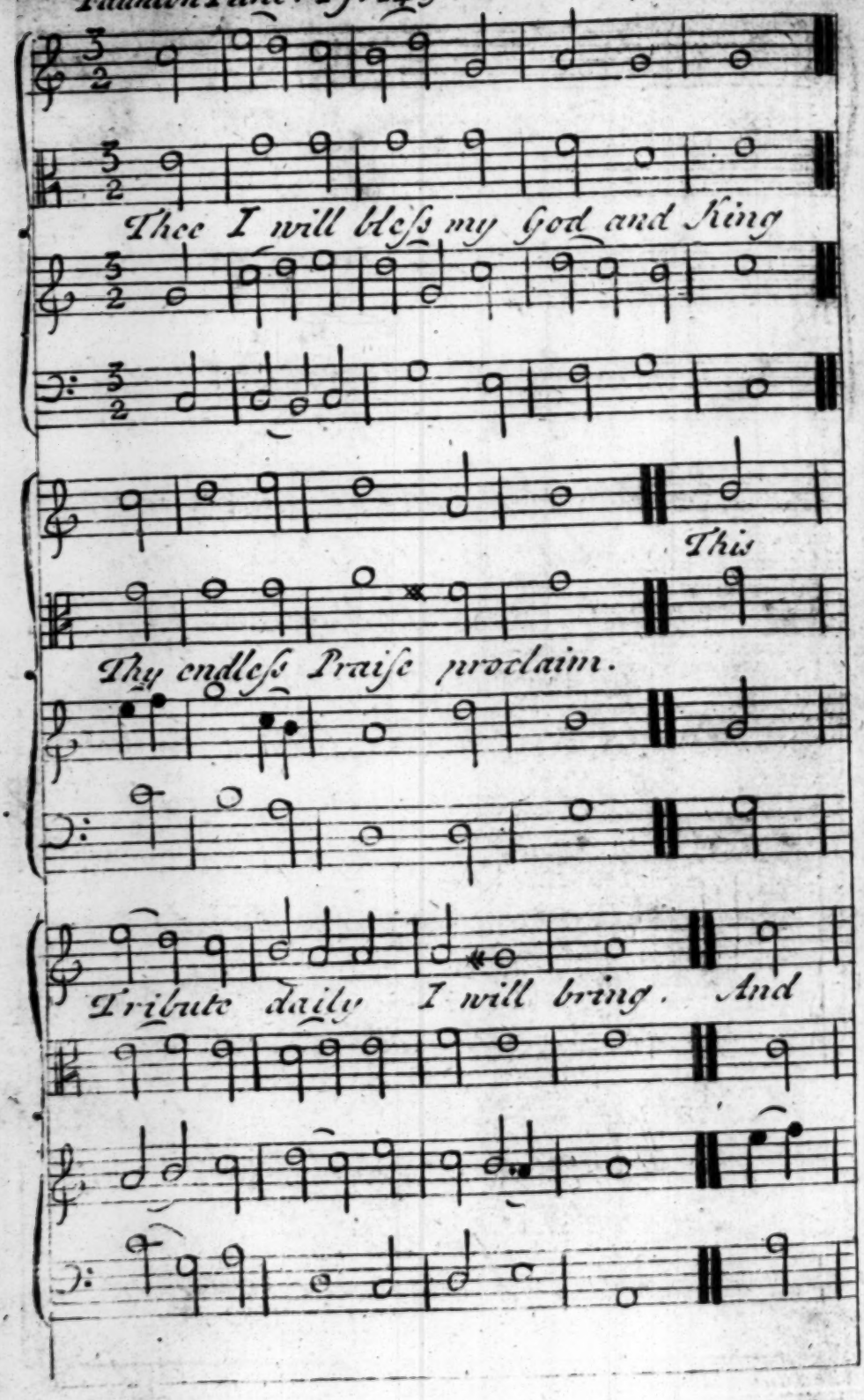
3. With deadly Sorrow compass'd round,
With Pains of Hell oppress'd;
When Troubles seiz'd my aking Heart,
And Anguish rack'd my Breast.

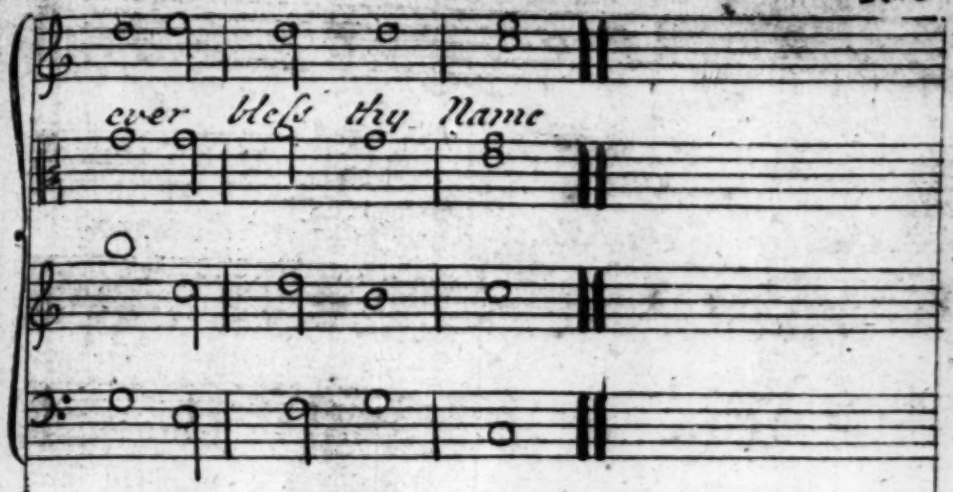
4 On God's Almighty Name I call'd,
And thus to him I pray'd
Lord I beseech thee save my Soul,
With Sorrows quite dismay'd.

5. 6. How just and merciful is God,
How gracious is the Lord;
Who saves the harmless, and to me,
Does timely Help afford.

7 Then, free from pensive Cares, my Soul,
Resume thy wonted Rest;
For God has wond'rously to thee,
His bounteous Love express'd.

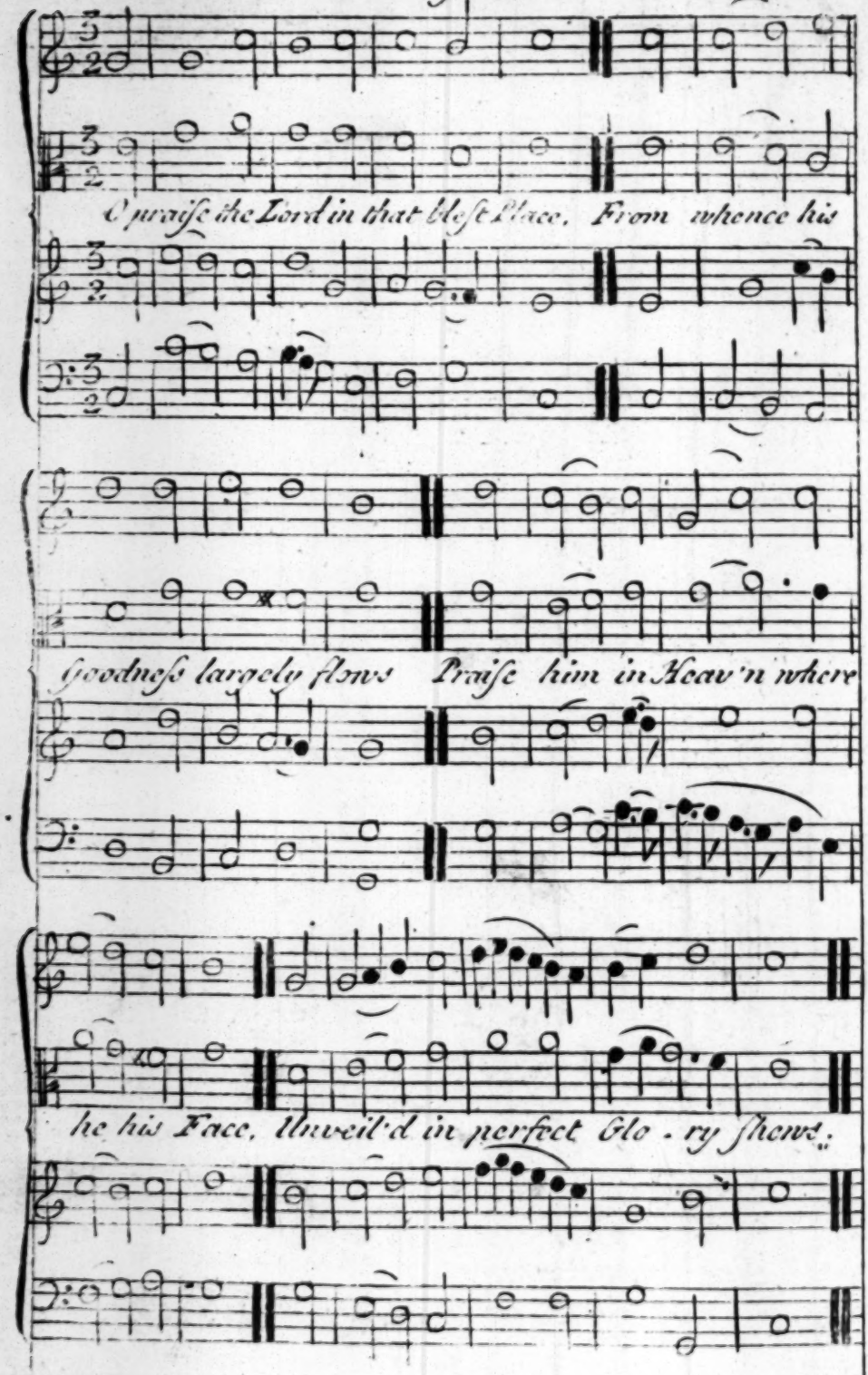
Taunton Tune. Ps. 145th





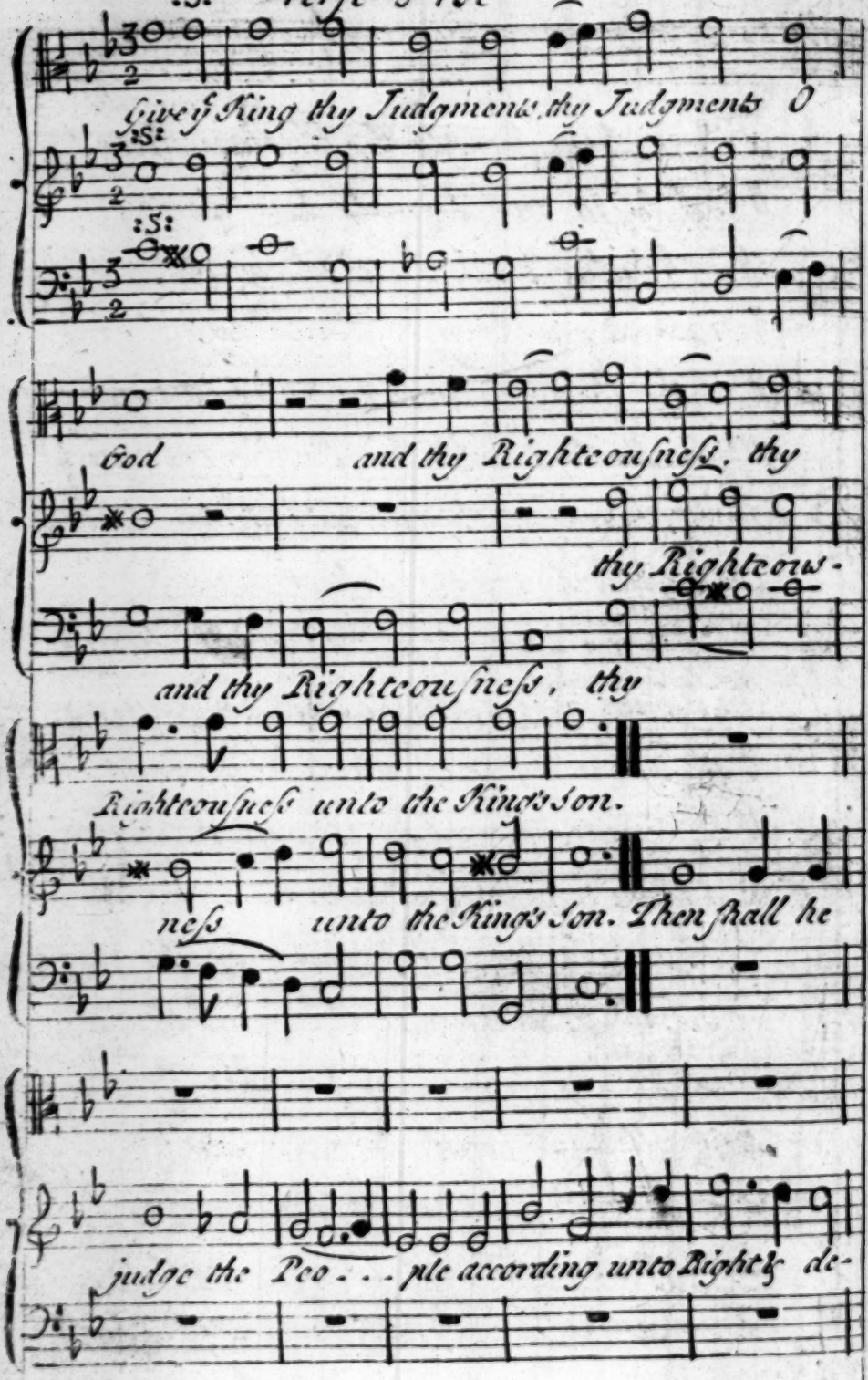
3 Thou, Lord beyond compare art great,
And highly to be prais'd;
Thy Majeſty, with boundleſs Height,
Above our Knowledge rais'd.
Renown'd for mighty Acts, thy Fame,
To future Times extends;
4 From Age to Age thy glorious Name,
Succeſſively deſcends.
5. 6. Whilſt I thy Glory and Renown,
And wond'rous Works expreſs;
The World with me thy Might ſhall own,
And thy great Pow'r confeſs.
7 The Praiſe that to thy Love belongs,
They ſhall with Joy proclaim;
Thy Truth, of all their grateful Songs,
Shall be the conſtant Theme.
8 The Lord is good: freſh Acts of Grace;
His Pity ſtill ſupplies;
His Anger moves with ſloweſt Pace,
His willing Mercy flies.

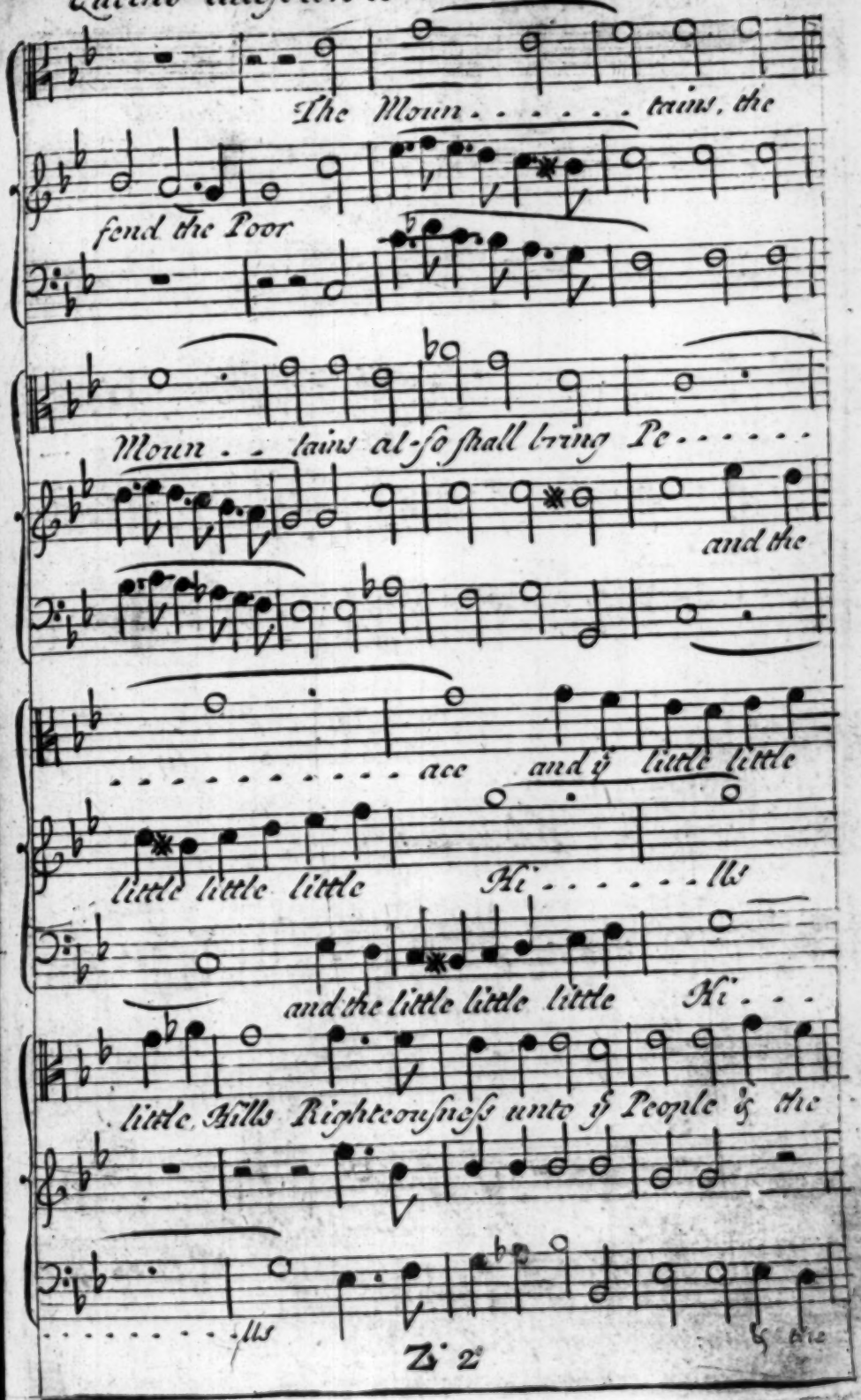
Sherborne Tune Ps. 150th

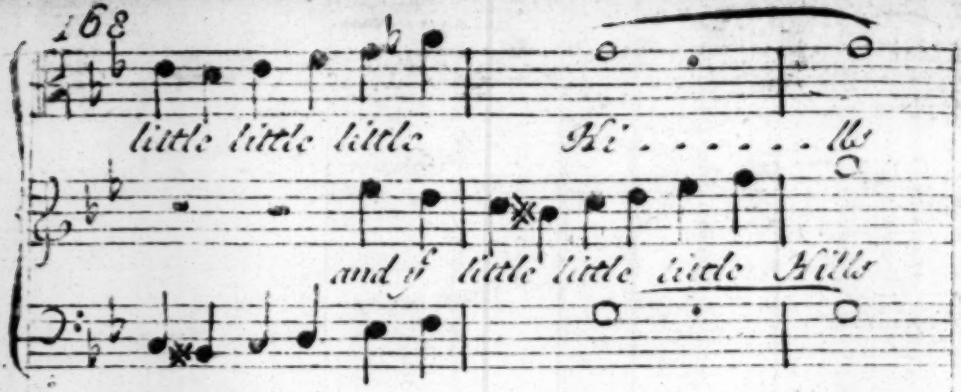


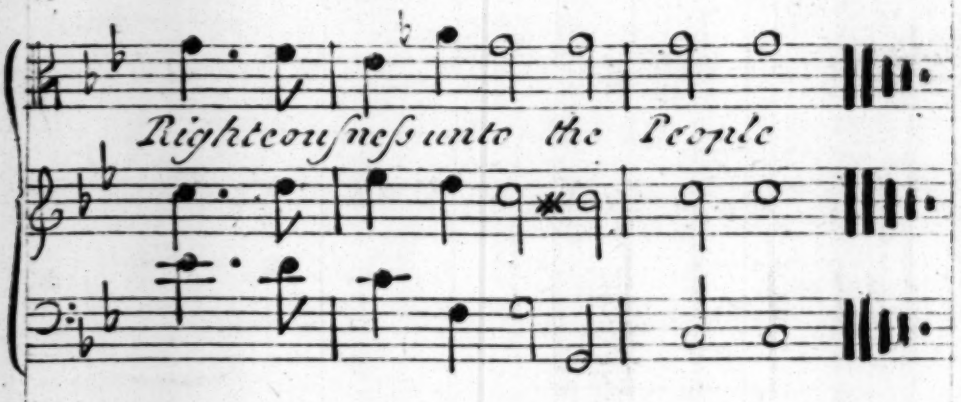
2 Praise him for all the mighty Acts,
Which he in our Behalf has done;
His Kindness this Return exacts,
With which our Praise should equal run.
3 Let the shrill Trumpet's warlike Voice
Make Rocks & Hills his Praise rebound:
Praise him with Harp's melodious Noise,
And gentle Psaltry's Silver Sound.
4 Let Virgin Troops soft Timbrels bring,
And some with graceful Motion dance;
Let Instruments of various Strings,
With Organs join'd his Praise advance.
5 Let them who joyful Hymns compose,
To Cymbals set their Songs of Praise.
Cymbals of common Use, and those,
That loudly sound on solemn Days.
6 Let all that vital Breath enjoy
The Breath he does to them afford.
In just Returns of Praise employ,
Let ev'ry Creature praise the Lord.

:S: Verse 3 for

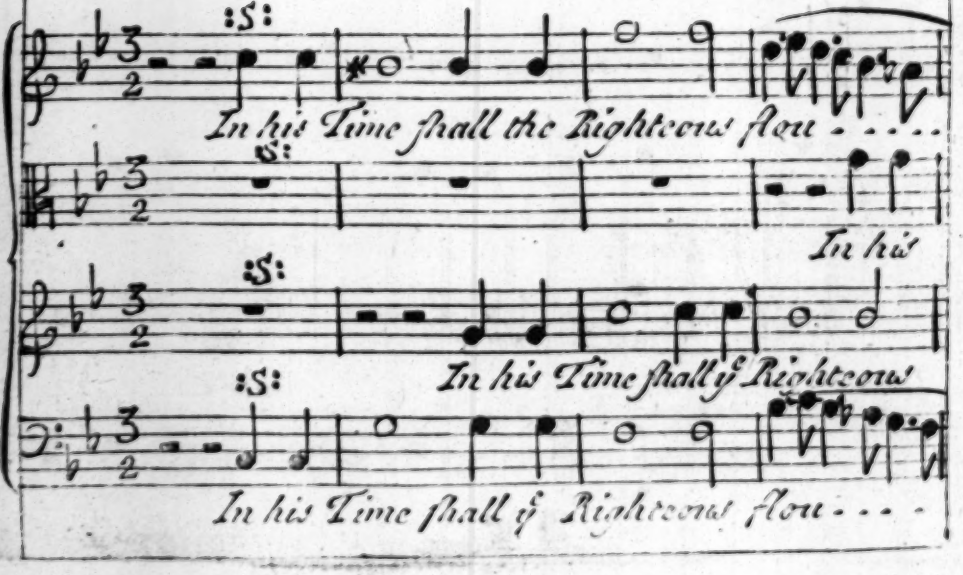

Give ye King thy Judgments, thy Judgments O
God and thy Righteousness, thy
thy Righteous-
and thy Righteousness, thy
Righteousness unto the Kings Son.
ness unto the Kings Son. Then shall he
judge the Peo . . . ple according unto Right & de-

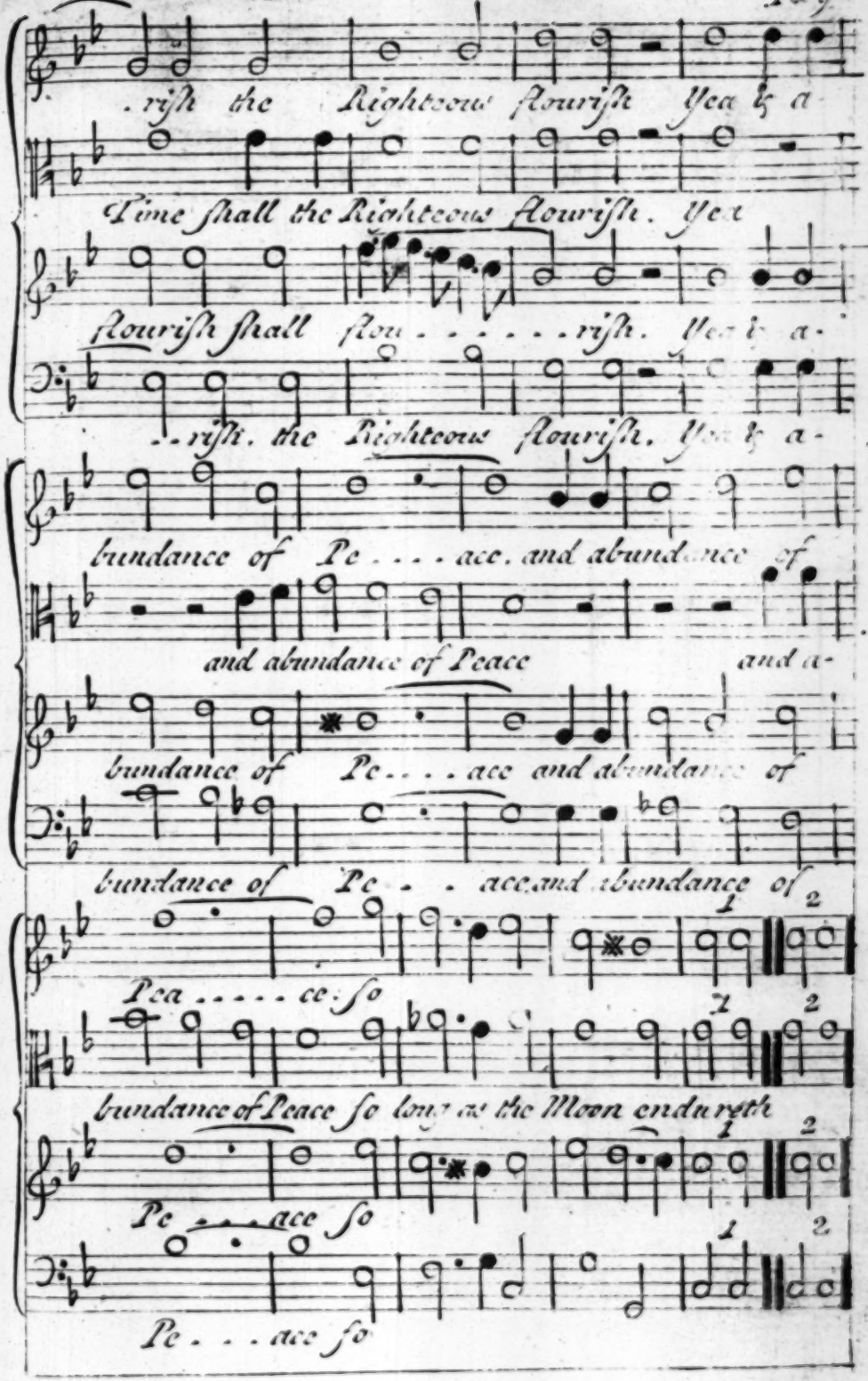

The Moun . . . . . tains, the
fend the Poor
Moun . . tains al-so shall bring Pe . . . . . .
and the
. . . . . acc and ij little little
little little little Hi . . . . . lls
and the little little little Hi . . .
little Hills Righteousness unto ij People & the
. . . . . lls
Z 2

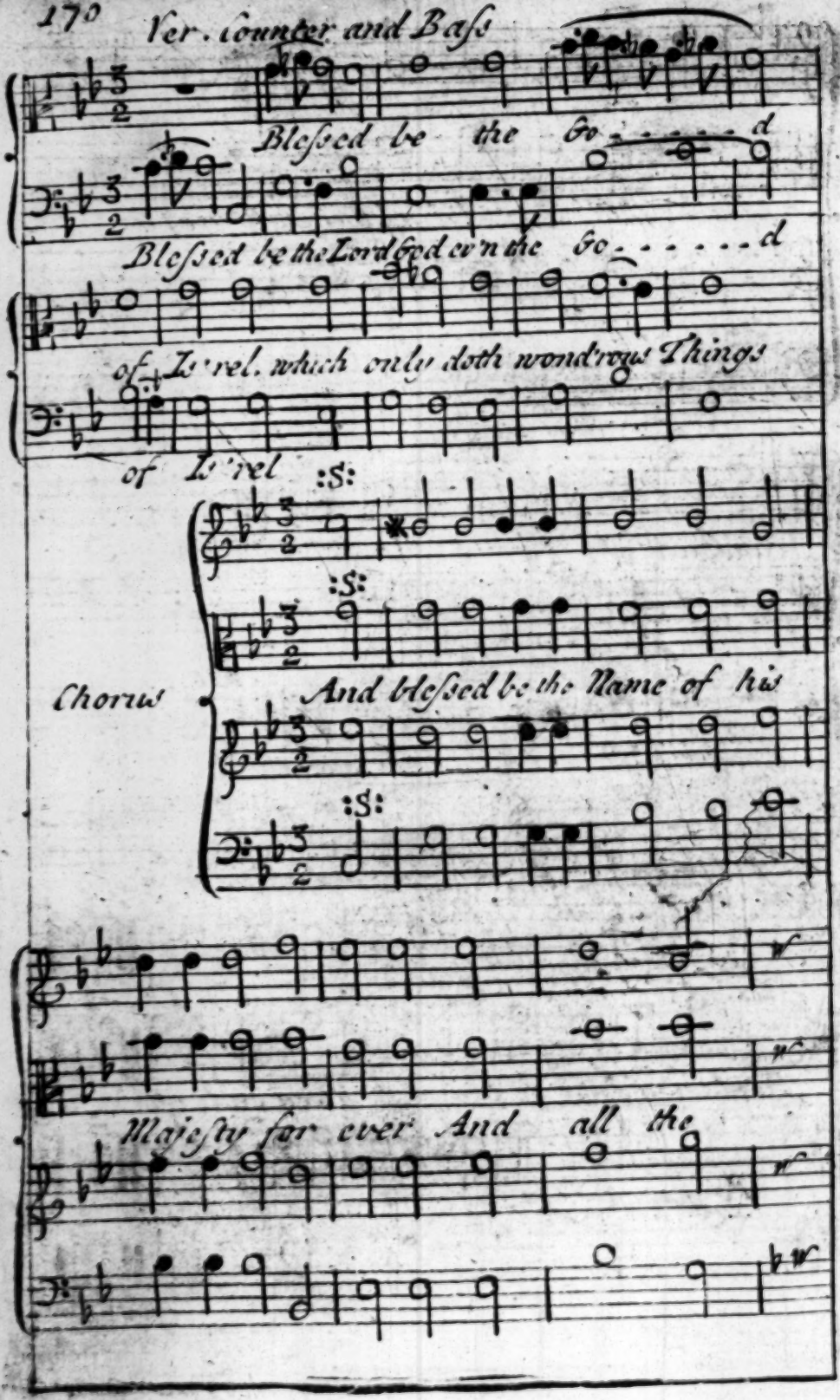

little little little Hi . . . . . lls
and ye little little little Hills

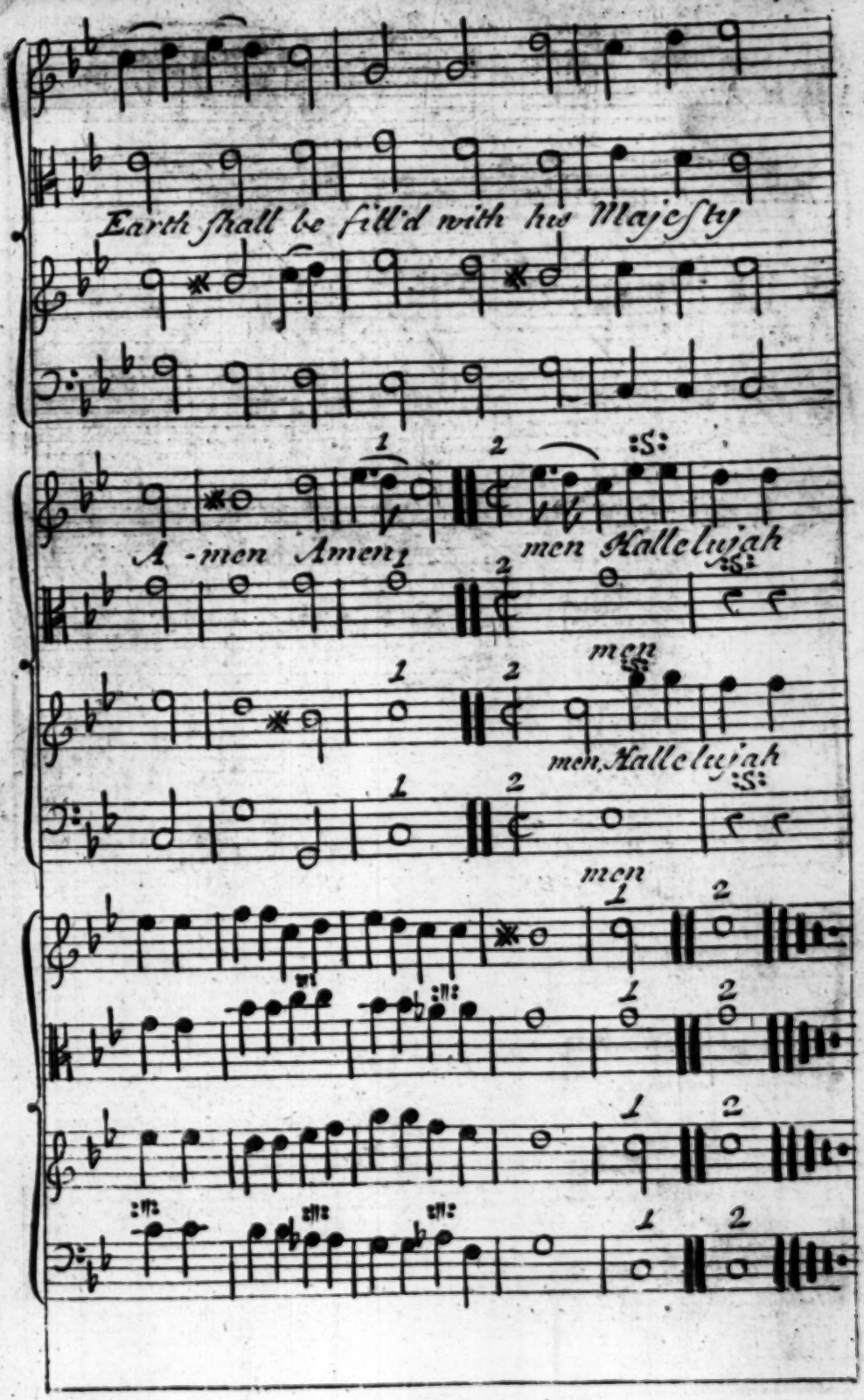

Righteousness unto the People

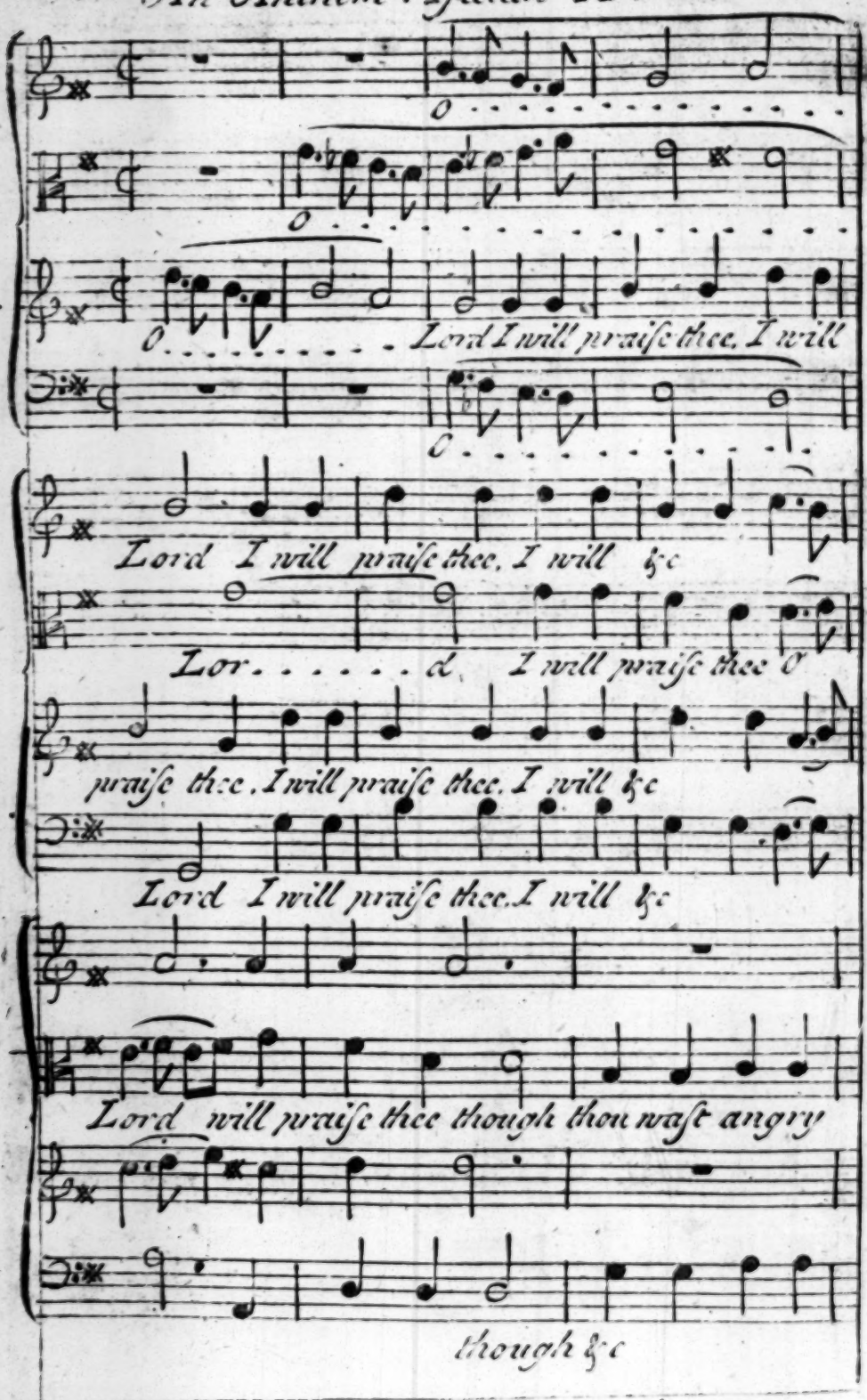
Chorus

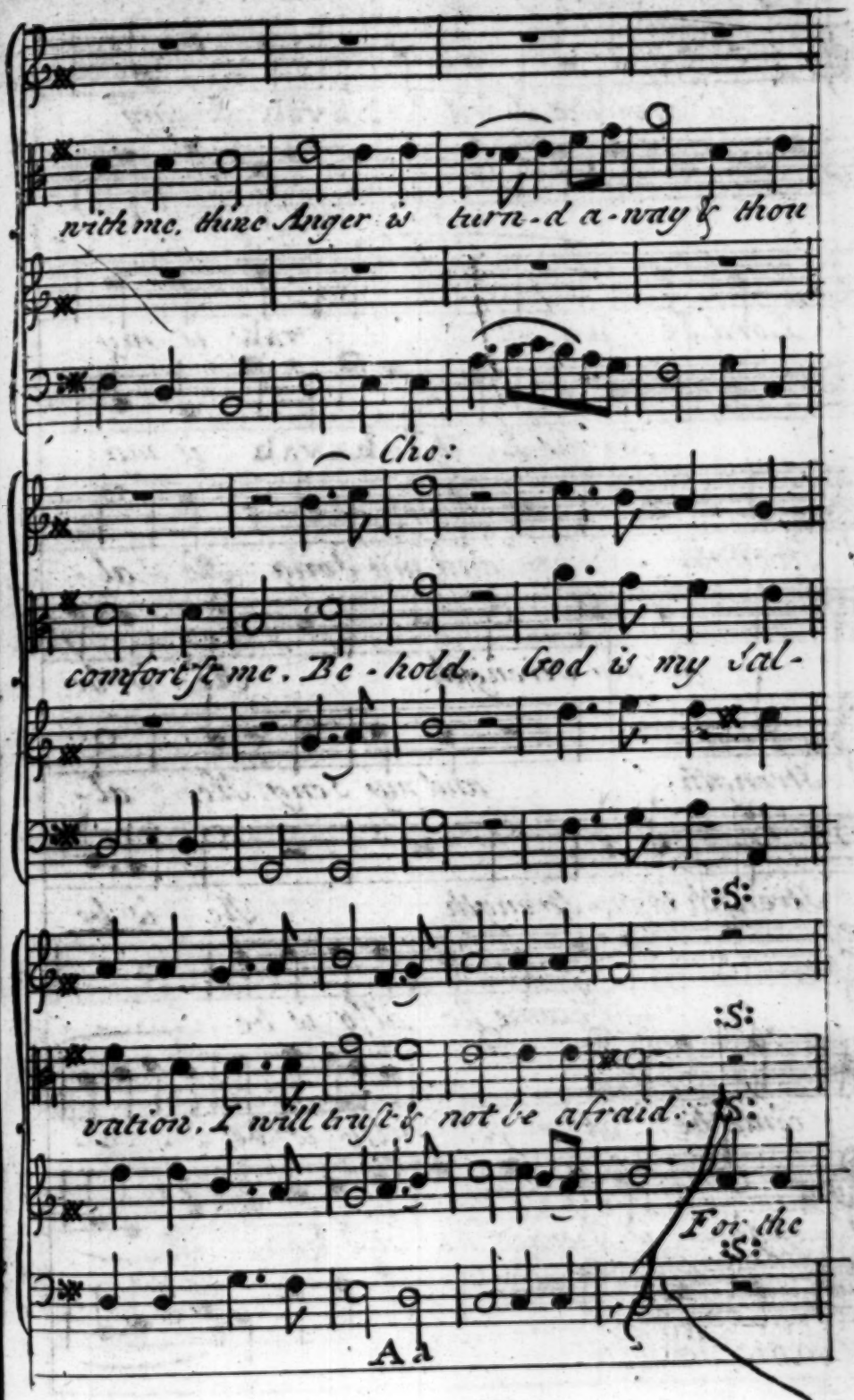

In his Time shall the Righteous flou . . . .
In his
In his Time shall ye Righteous
In his Time shall ye Righteous flou . . .

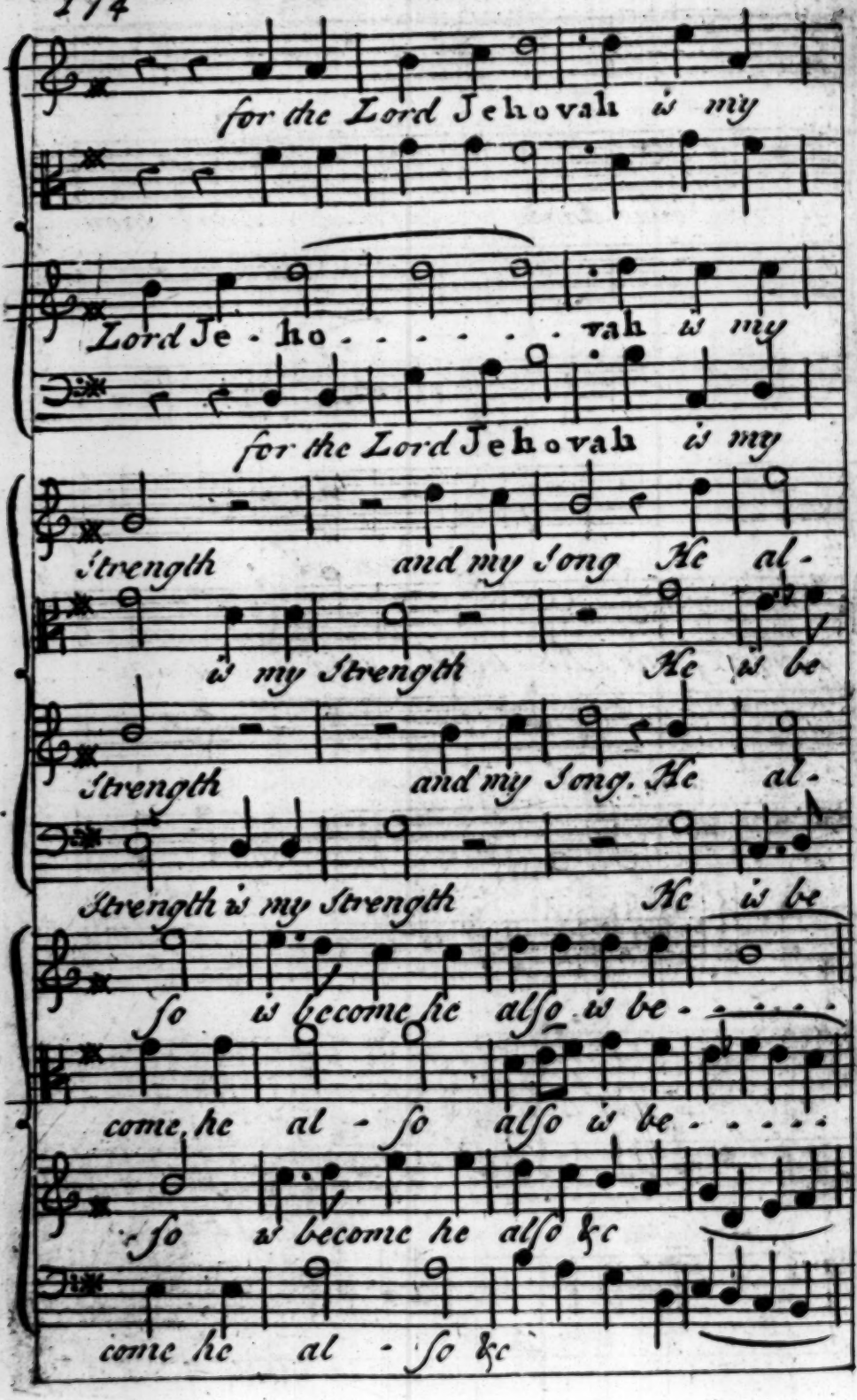

. rish the Righteous flourish yea & a
Time shall the Righteous flourish. yea
flourish shall flou - - - - - rish. yea & a-
- rish. the Righteous flourish. yea & a-
bundance of Pe - - - - ace. and abundance of
and abundance of Peace and a-
bundance of Pe - - - - ace and abundance of
bundance of Pe - - - ace and abundance of
Pea - - - - - ce so
bundance of Peace so long as the Moon endureth
Pe - - - - ace so
Pe - - - ace so

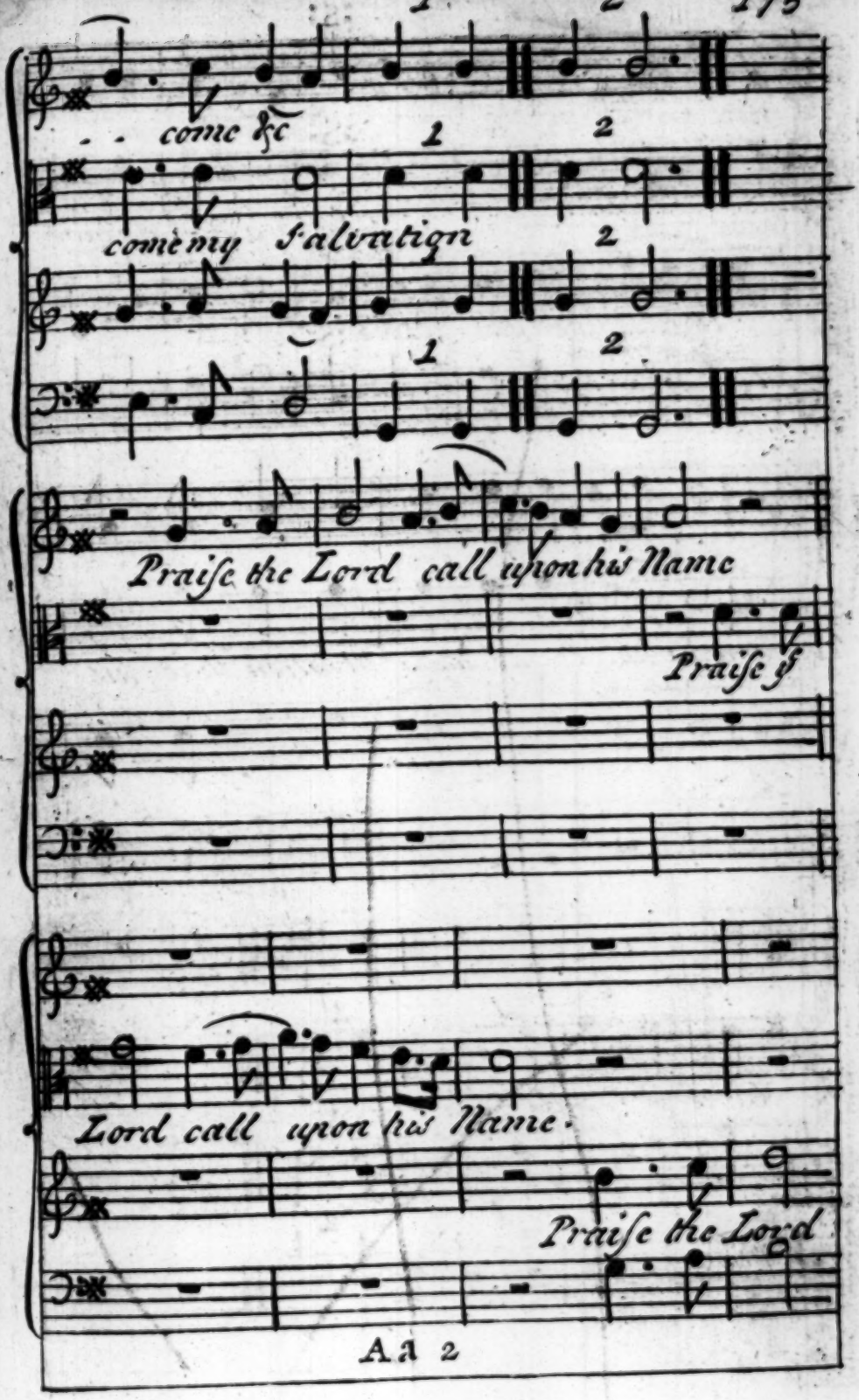

Ver. Counter and Bass
Blessed be the God
Blessed be the Lord God even the God
of Israel, which only doth wondrous Things
of Israel
:S:
:S:
Chorus
And blessed be the Name of his
:S:
Majesty for ever And all the

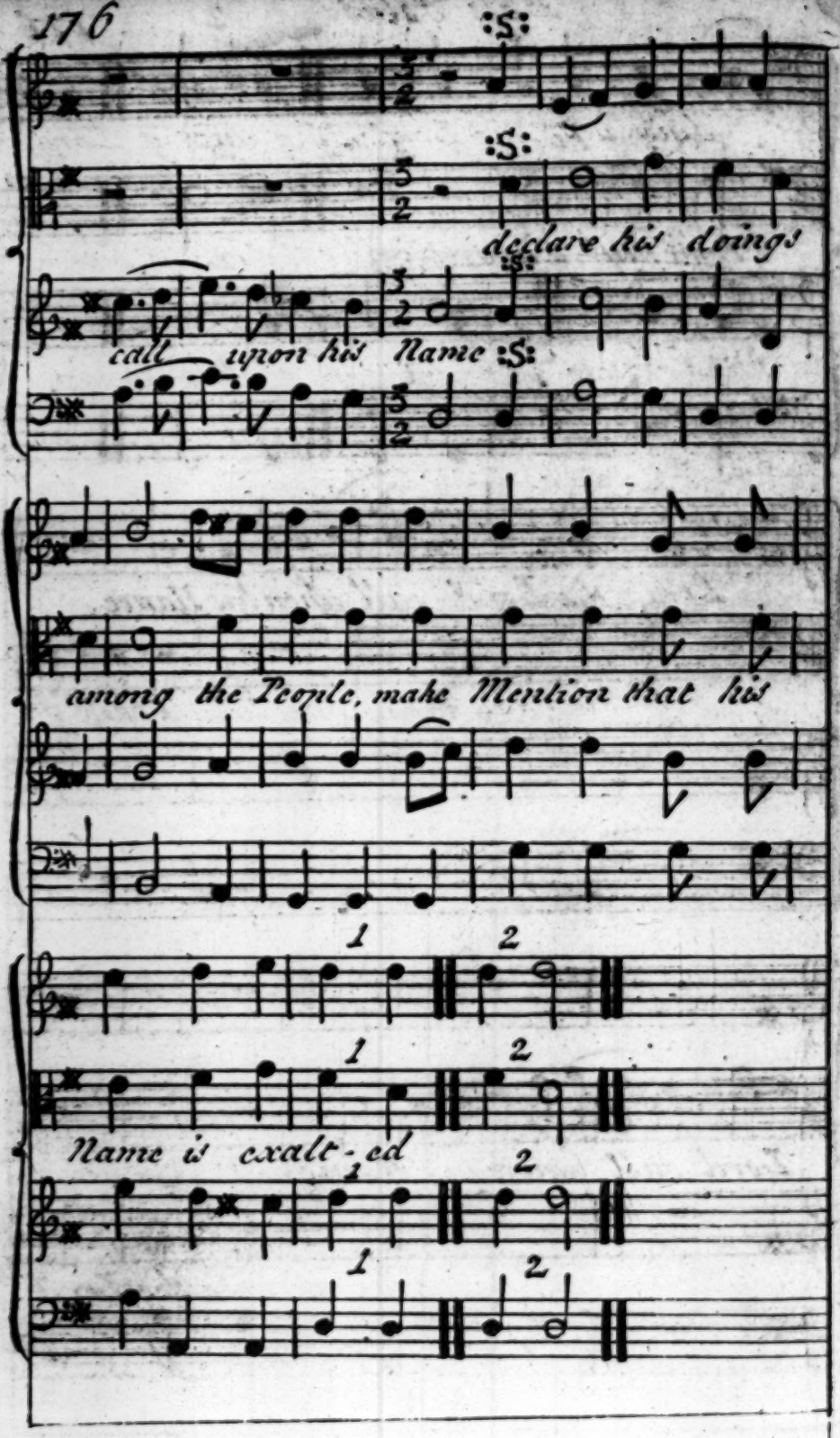

Earth shall be fill'd with his Majesty
A-men Amen
men Hallelujah
men
men Hallelujah
men

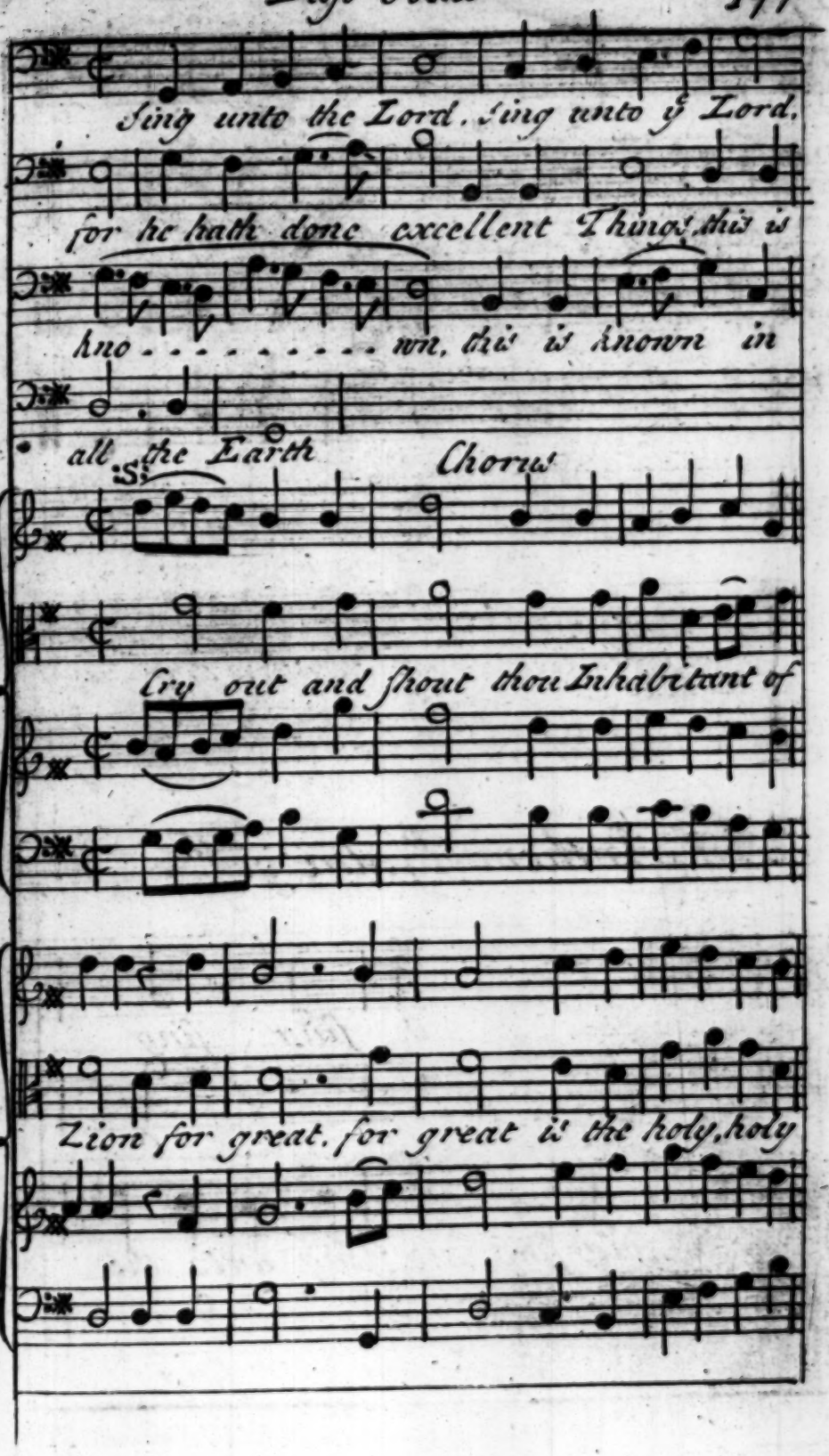

O
O
O Lord I will praise thee, I will
O
Lord I will praise thee, I will &c
Lor d I will praise thee O
praise thee, I will praise thee, I will &c
Lord I will praise thee, I will &c
Lord will praise thee though thou wast angry
though &c


with me, thine Anger is turn-d a-way & thou
Cho:
comfort'st me. Be-hold, God is my Sal-
:S:
:S:
vation. I will trust & not be afraid. :S:
For the
:S:
Aa


for the Lord Jehovah is my
Lord Je - ho - - - - - vah is my
for the Lord Jehovah is my
Strength and my Song He al-
is my Strength He is be
Strength and my Song. He al-
Strength is my Strength He is be
so is become he also is be - - - - -
come he al - so also is be - - - -
so is become he also &c
come he al - so &c


1
2
. . come &c
1
2
come my Salvation
2
1
2
Praise the Lord call upon his Name
Praise &
Lord call upon his Name.
Praise the Lord


declare his doings
call upon his Name
among the People, make Mention that his
Name is exalt-ed


Sing unto the Lord. Sing unto ye Lord.
for he hath done excellent Things, this is
known, this is known in
all the Earth
Chorus
Cry out and shout thou Inhabitant of
Zion for great, for great is the holy, holy

holy. one of Is'rel in the midst of thee.

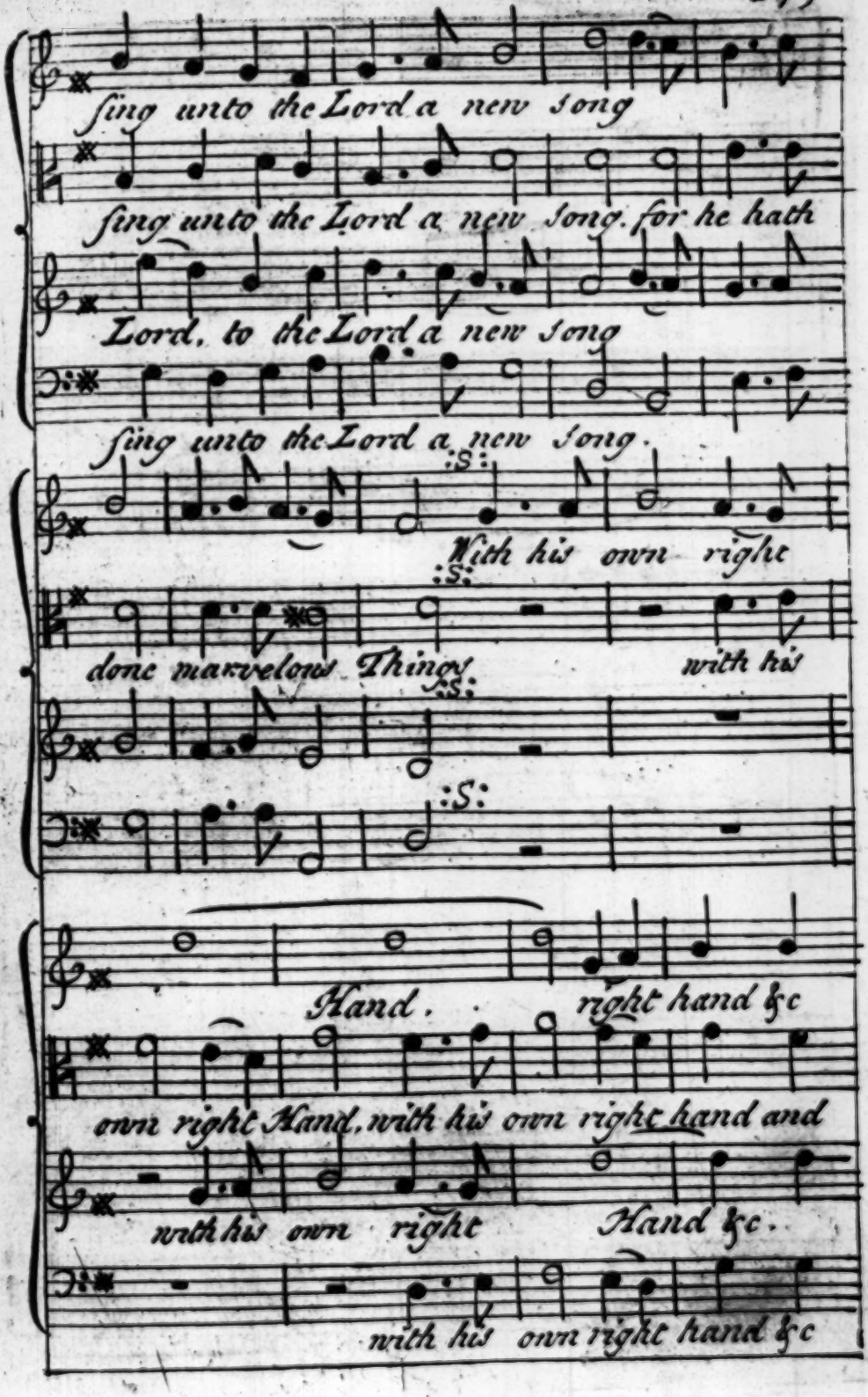
An Anthem Psalm 98th

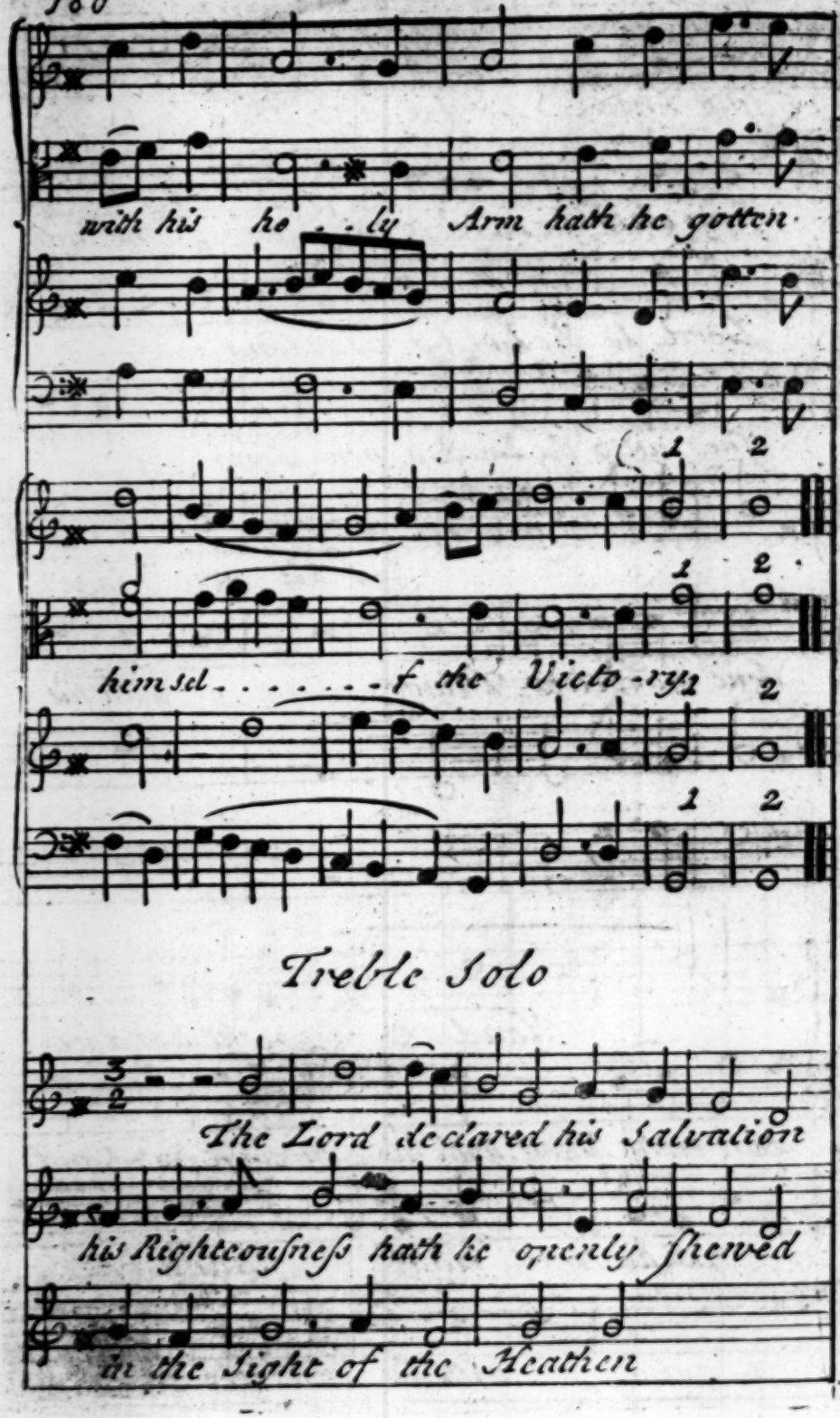
O sing sing

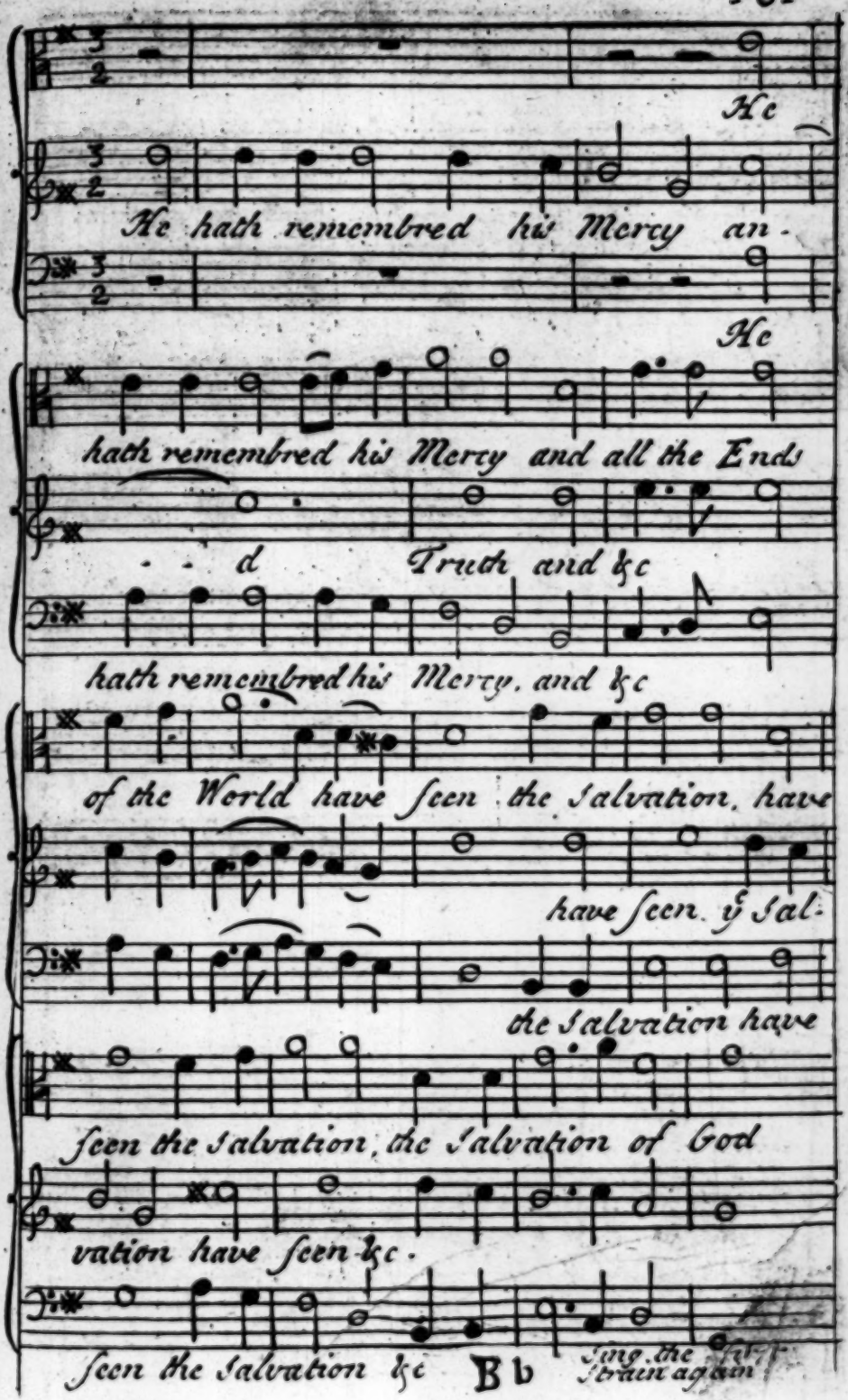
O

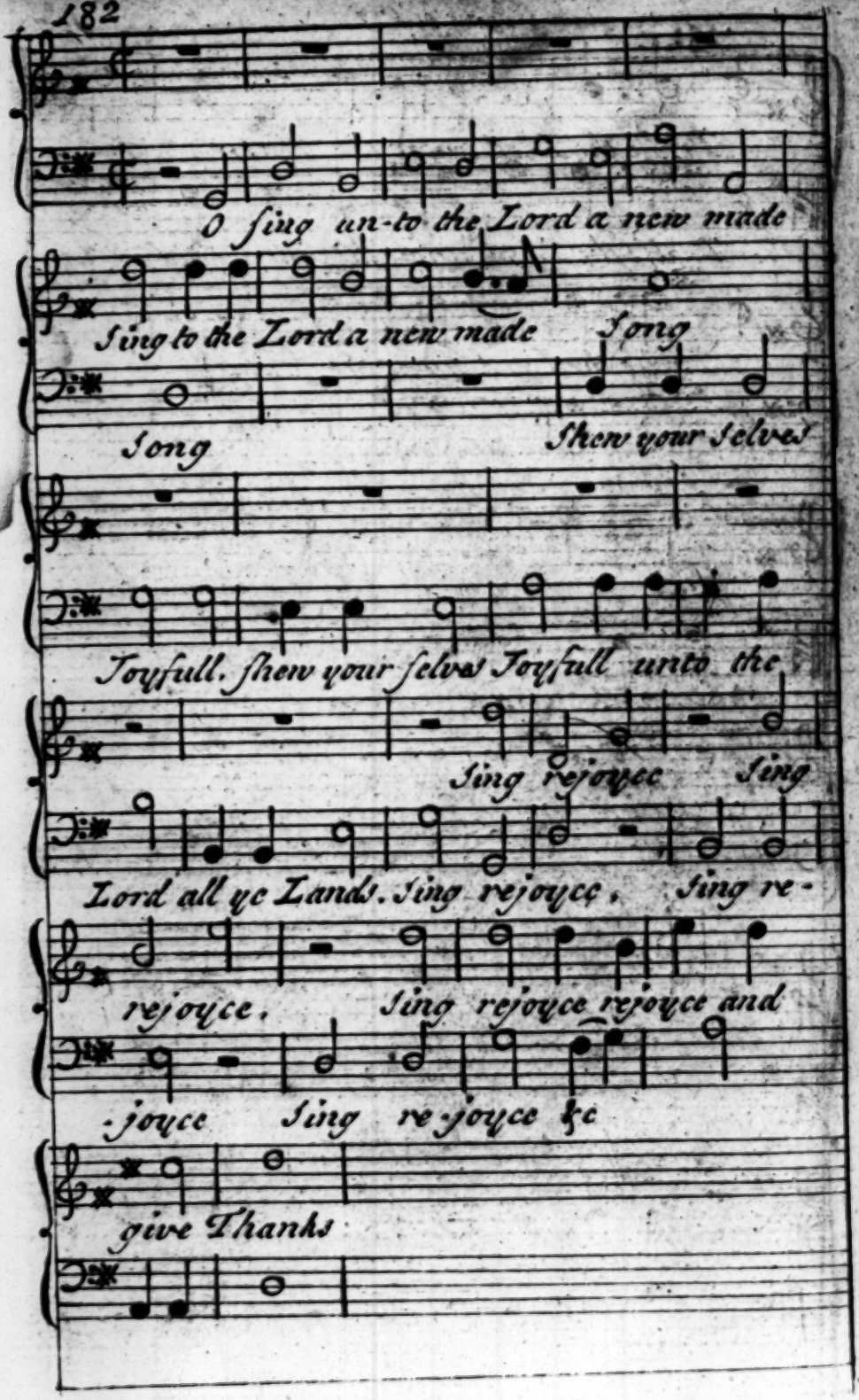
O sing sing sing sing unto the

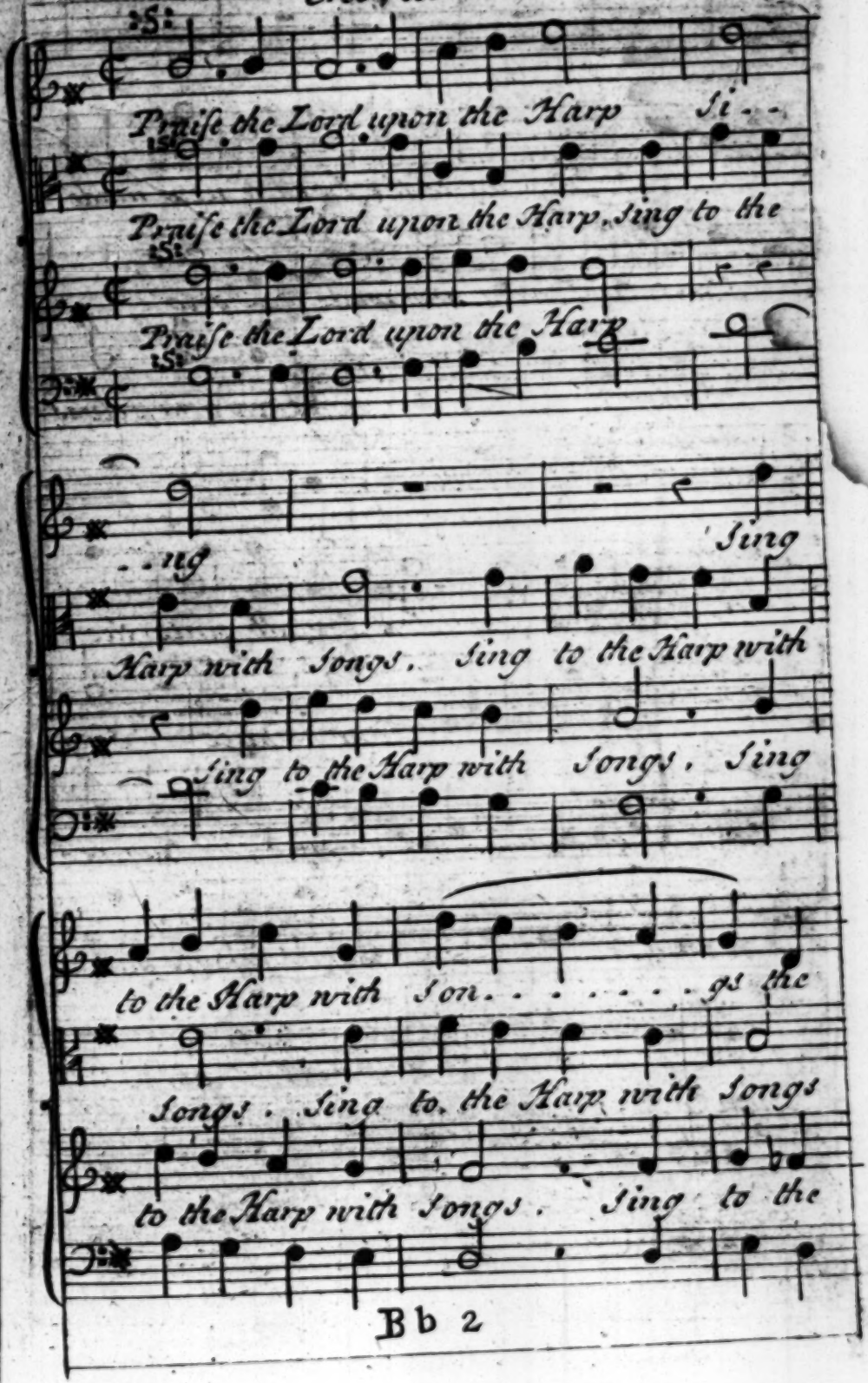
O sing sing sing

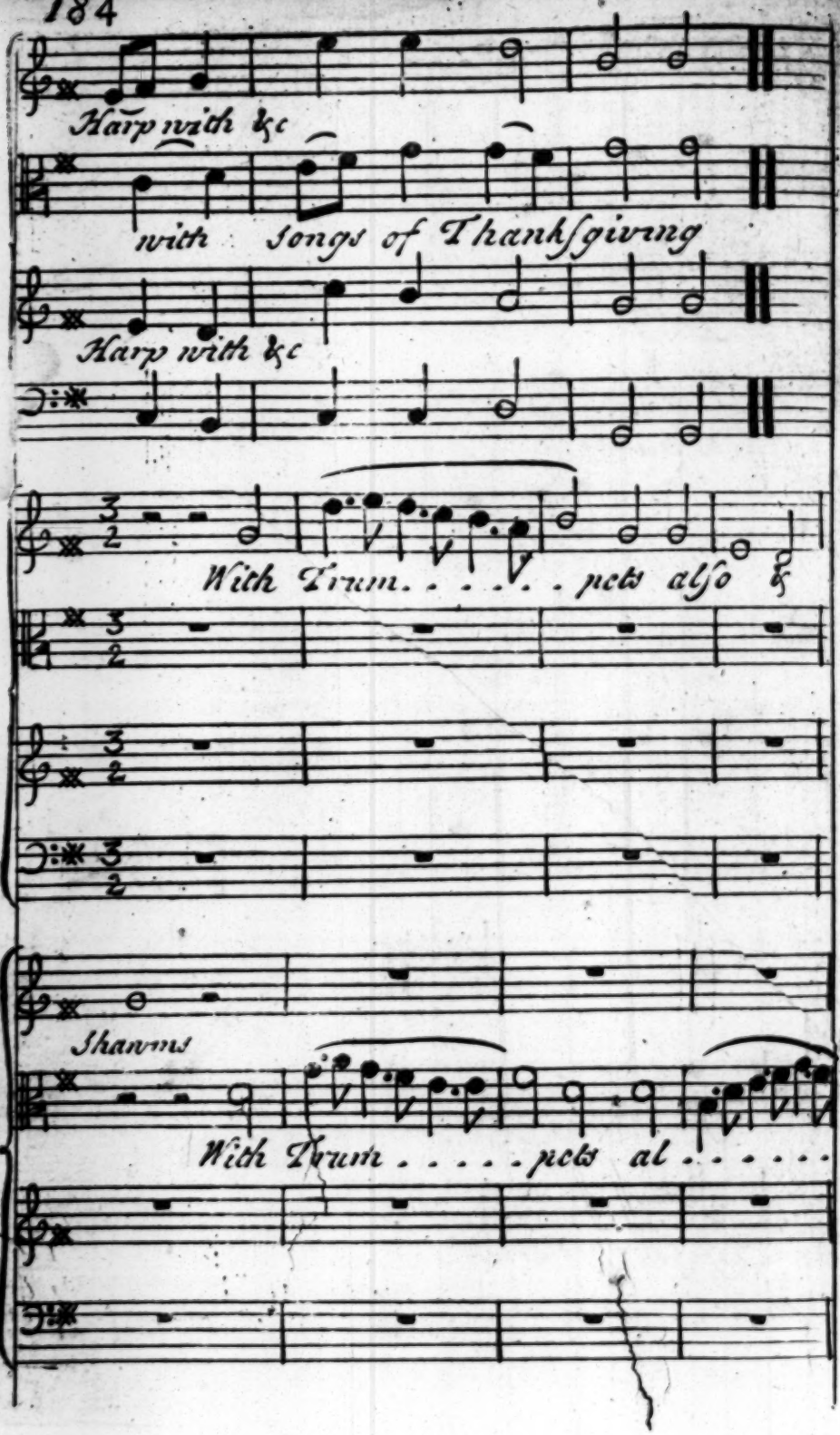

sing unto the Lord a new song
sing unto the Lord a new song. for he hath
Lord. to the Lord a new song
sing unto the Lord a new song.
With his own right
done marvelous Things. with his
Hand. right hand &c
own right Hand. with his own right hand and
with his own right Hand &c.
with his own right hand &c

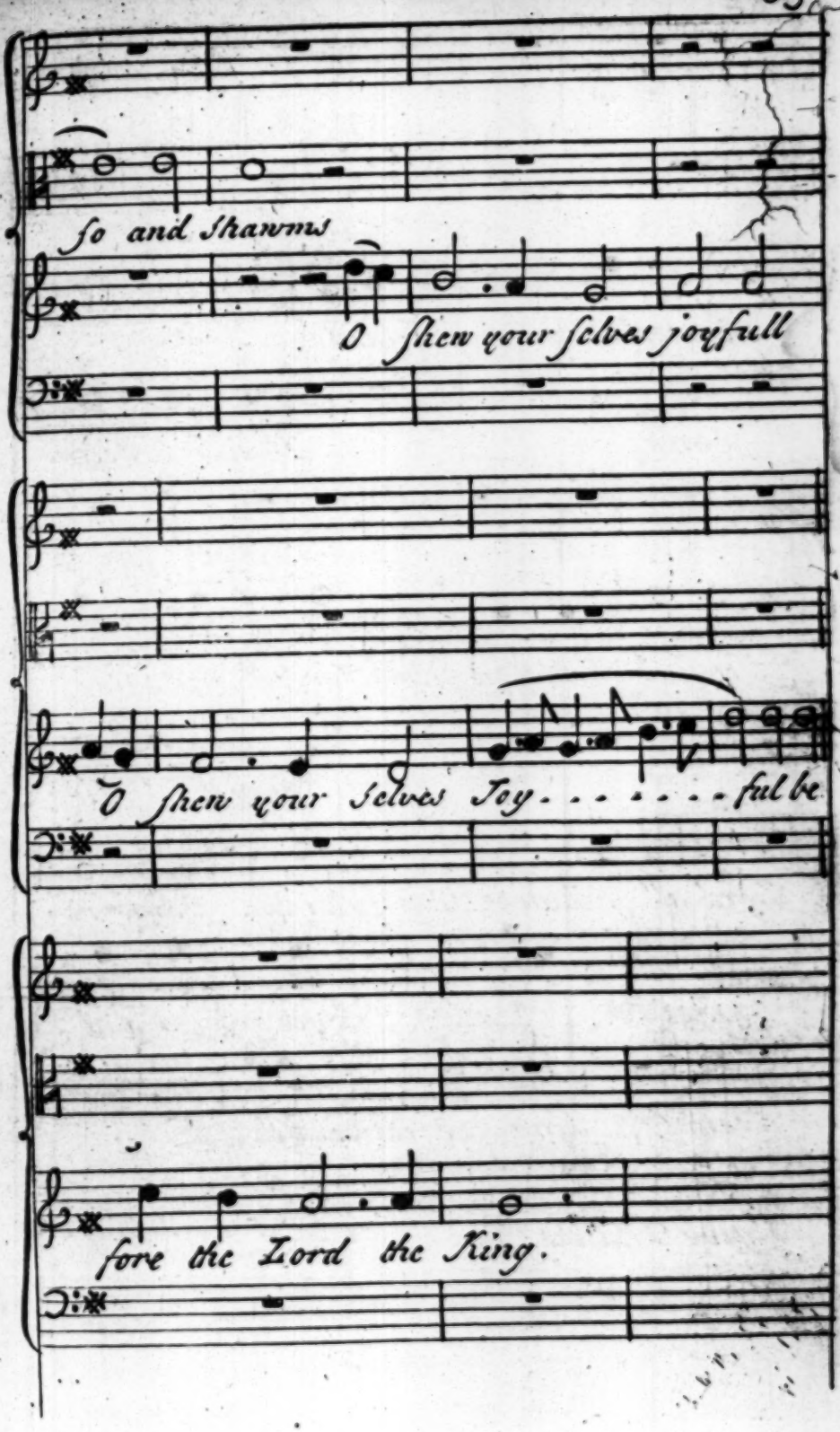

with his ho - - ly Arm hath he gotten
him sel - - - - - - f the Victo - ry
Treble Solo
The Lord declared his Salvation
his Righteousness hath he openly shewed
in the sight of the Heathen


&c
He hath remembred his Mercy an-
He
hath remembred his Mercy and all the Ends
-d Truth and &c
hath remembred his Mercy, and &c
of the World have seen the Salvation, have
have seen ye Sal-
the Salvation have
seen the Salvation, the Salvation of God
vation have seen &c.
seen the Salvation &c
Bb
Sing the first Strain again

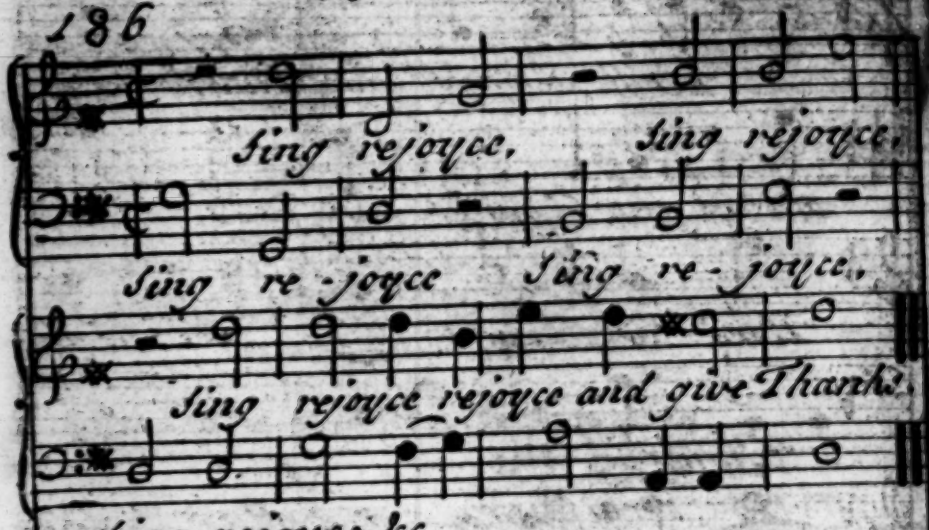

O sing un-to the Lord a new made
Sing to the Lord a new made Song
Song
Shew your selves
Joyfull. shew your selves Joyfull unto the
Sing rejoyce Sing
Lord all ye Lands. Sing rejoyce, Sing re-
rejoyce, Sing rejoyce rejoyce and
-joyce Sing re-joyce &c
give Thanks


Praise the Lord upon the Harp Si - -
Praise the Lord upon the Harp, Sing to the
Praise the Lord upon the Harp
- - ng
Sing
Harp with Songs. Sing to the Harp with
Sing to the Harp with Songs. Sing
to the Harp with Son. . . . . gs the
Songs. Sing to the Harp with Songs
to the Harp with Songs. Sing to the


Harp with &c
with Songs of Thanksgiving
Harp with &c
With Trum . . . . . pets also &
Shawms
With Trum . . . . . pets al . . . . . .


So and Shawms
O Shew your Selves joyfull
O Shew your Selves Joy . . . . . ful be
fore the Lord the King.

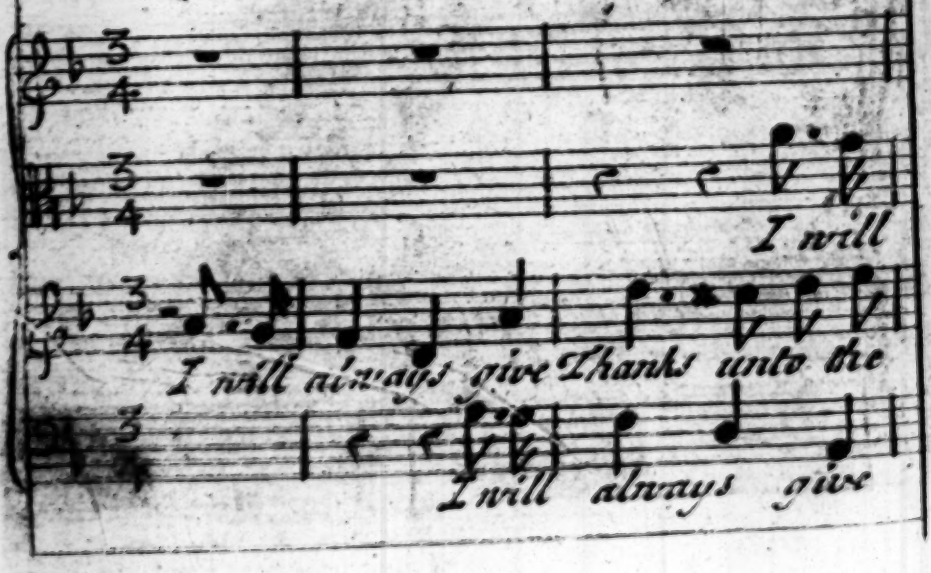
Ver 2 Voc.

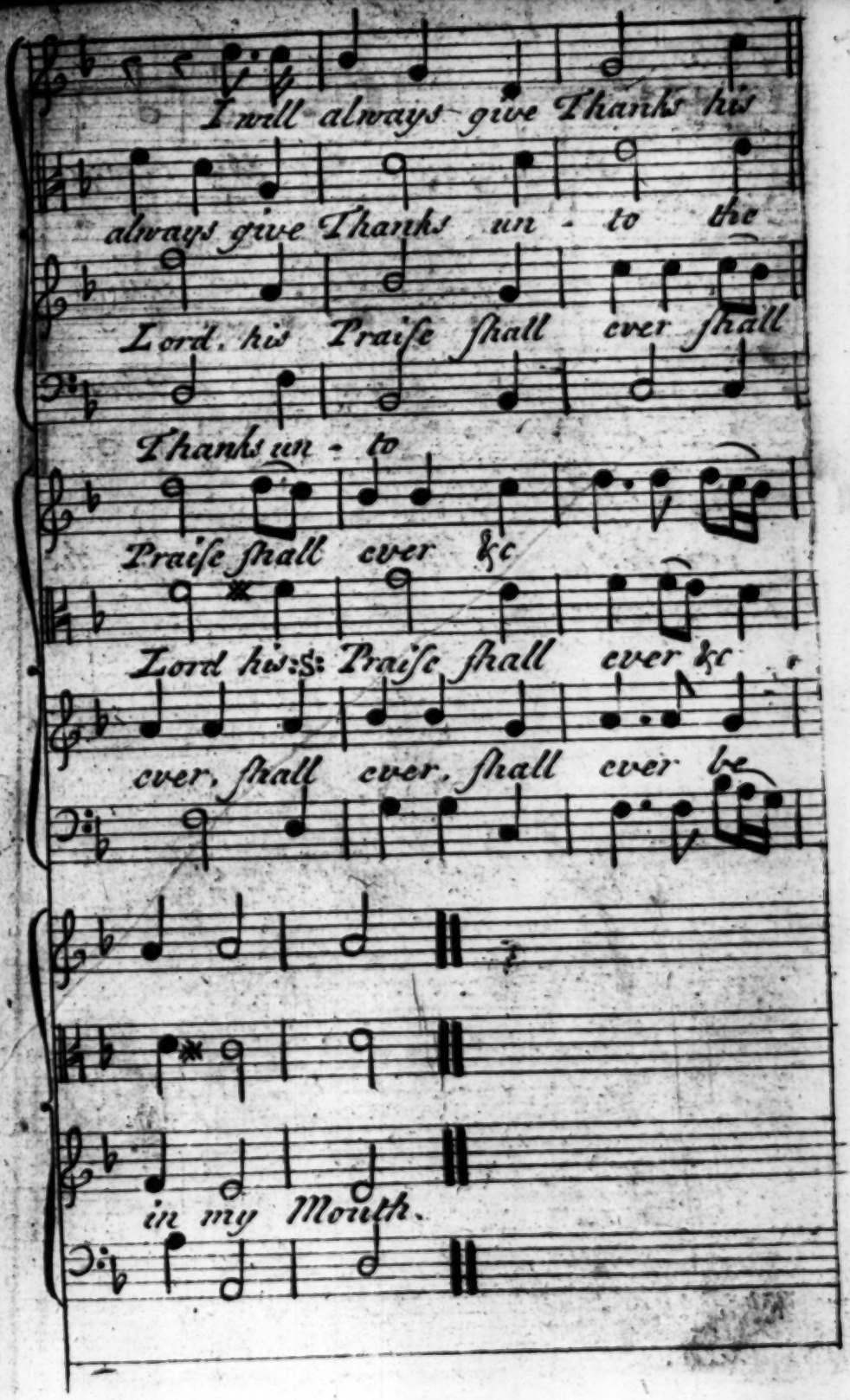


Sing rejoyce &c.

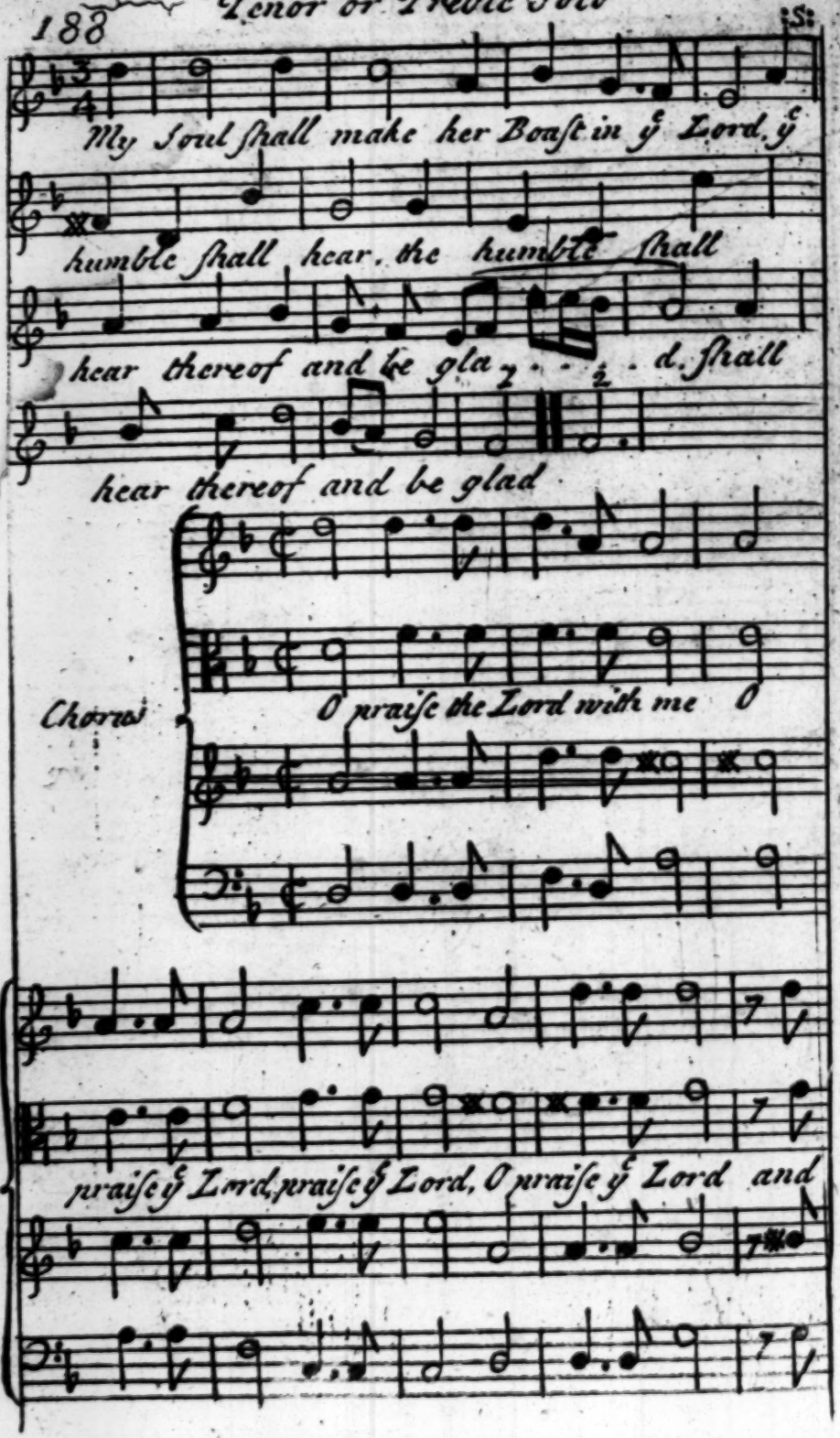
Conclude with the Chorus Praise the Lord upon the Harp &c.

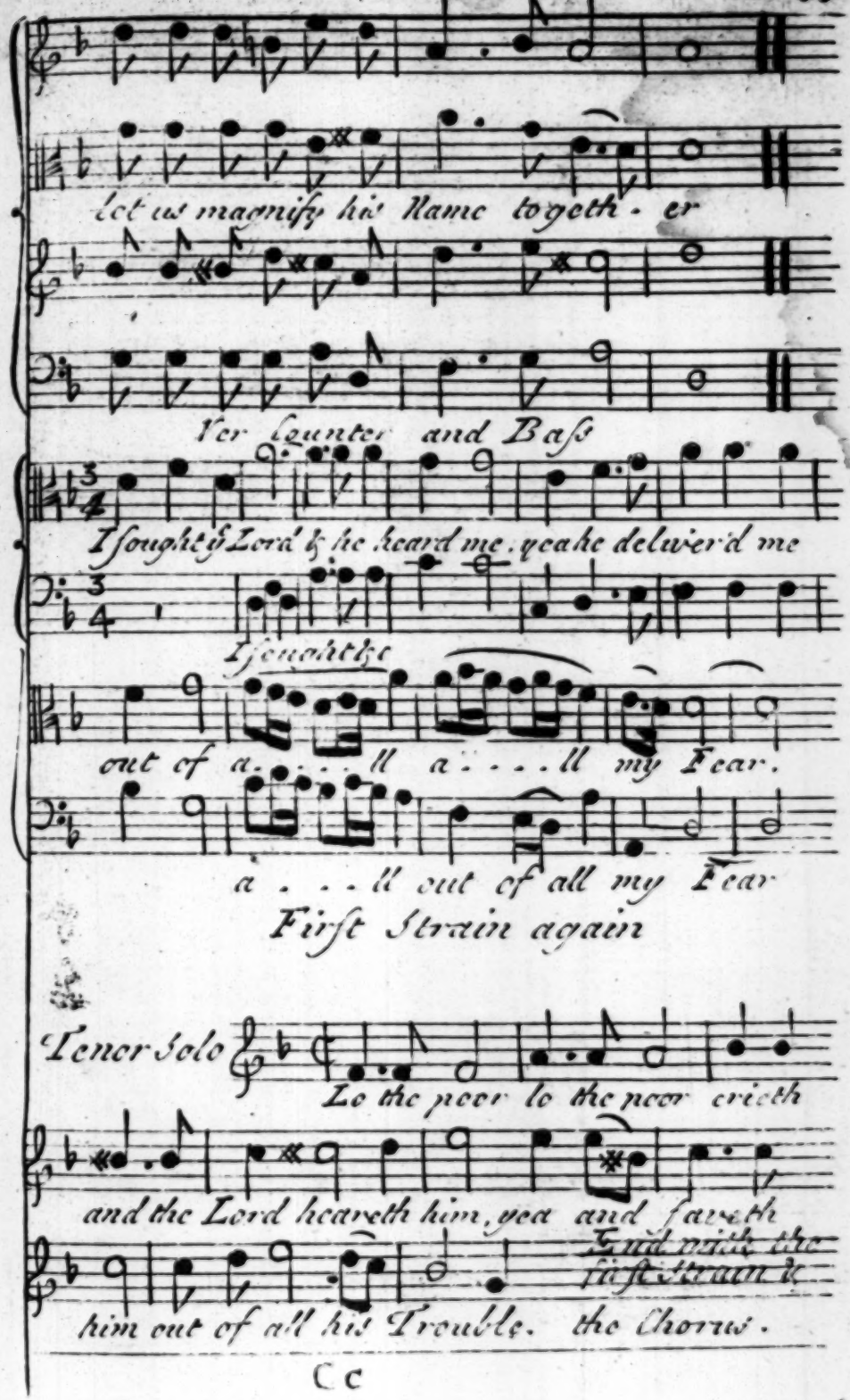
An Anthem Ps. 34th

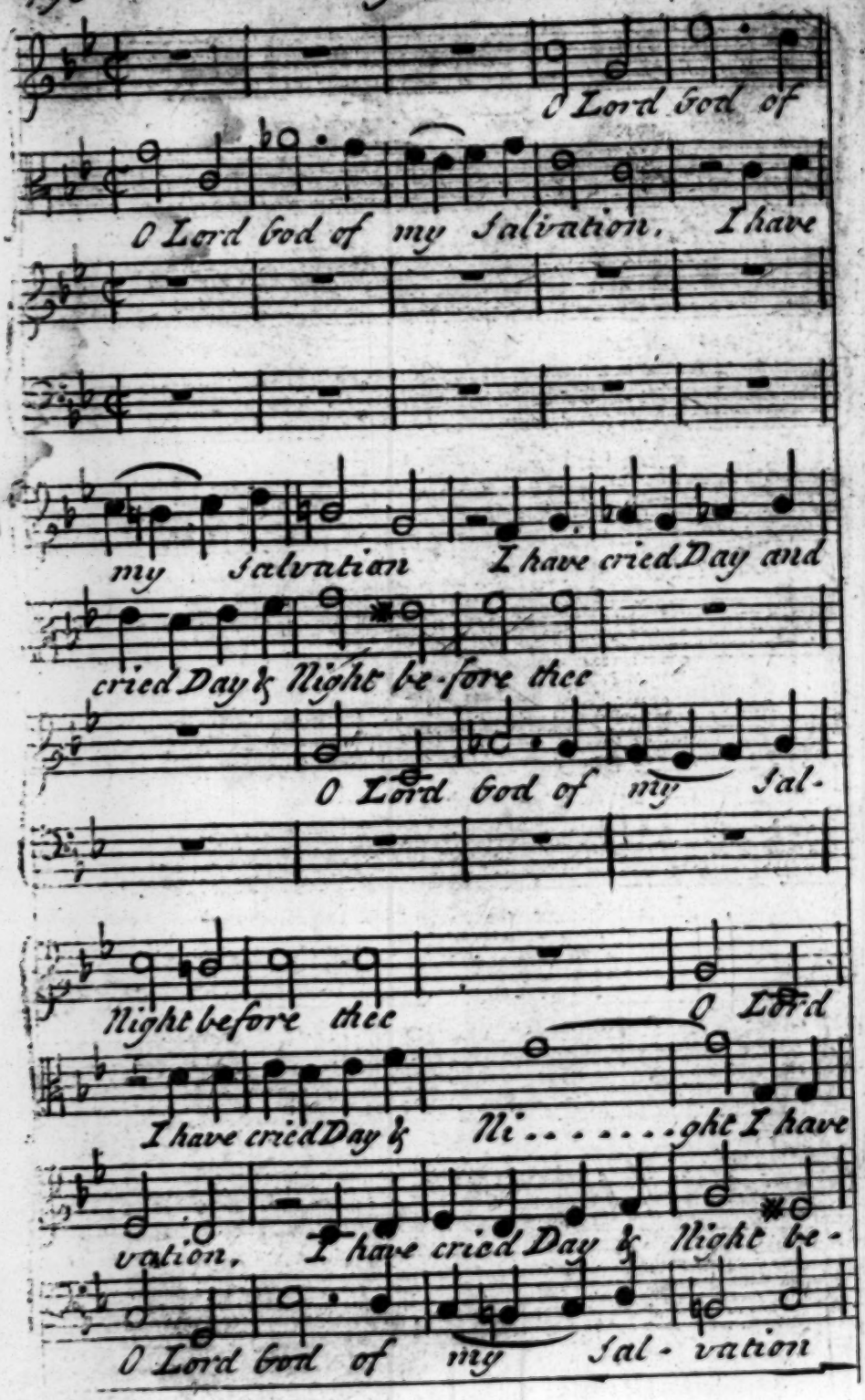


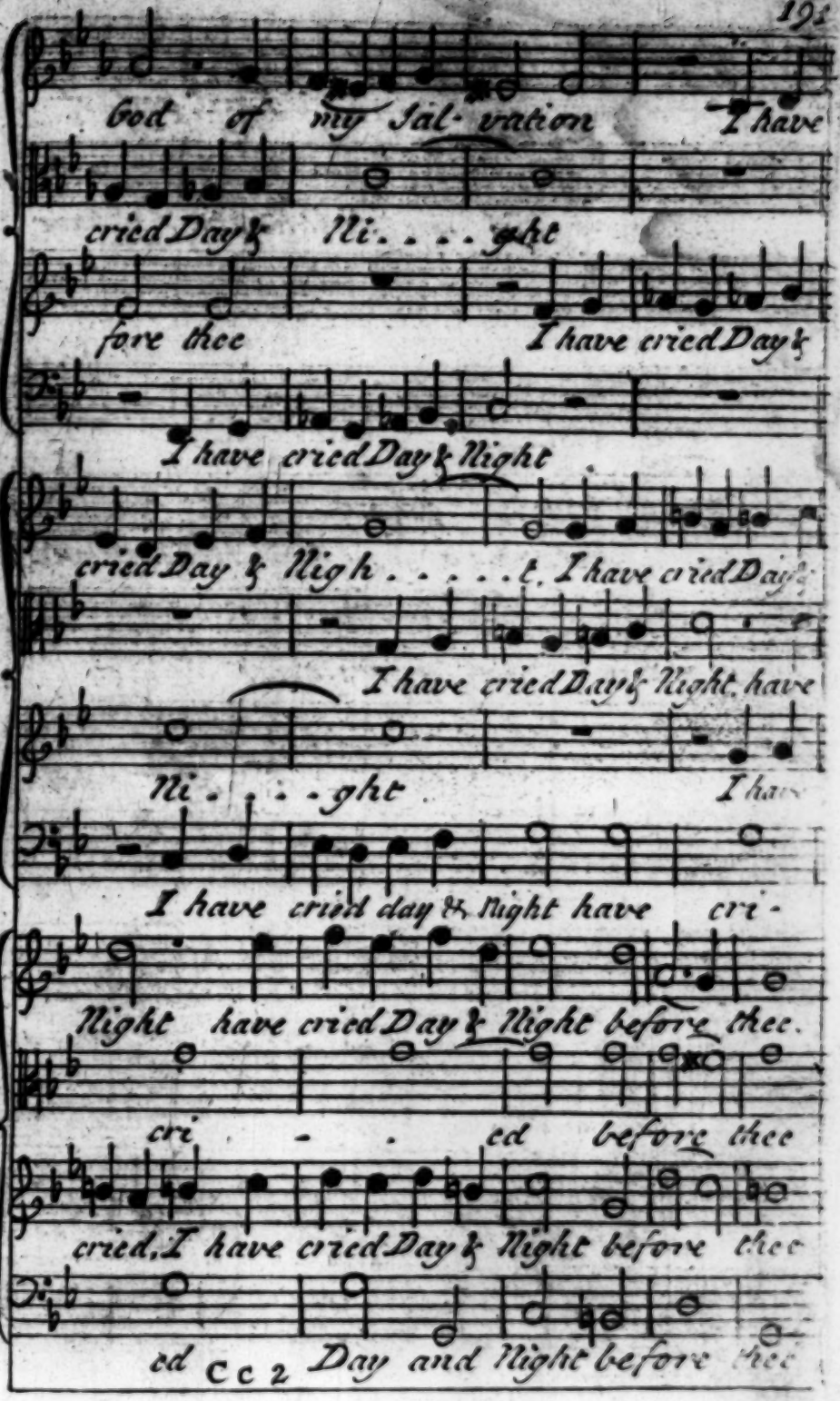

I will always give Thanks his
always give Thanks un - to the
Lord. his Praise shall ever shall
Thanks un - to
Praise shall ever &c
Lord his: Praise shall ever &c
ever, shall ever, shall ever be
in my Mouth.

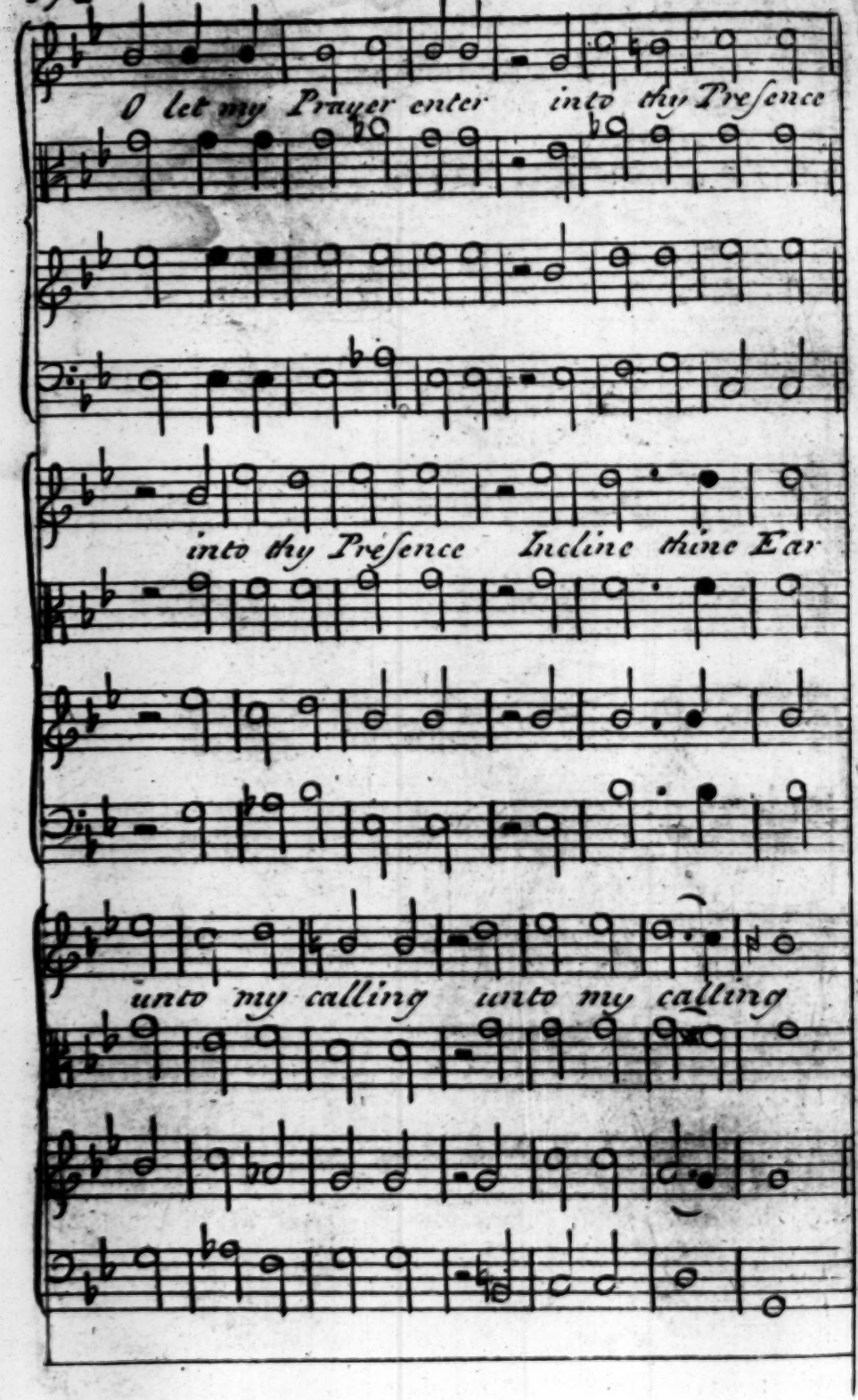
Tenor or Treble Solo




let us magnify his Name togeth. er
Ver Counter and Bass
I sought ye Lord & he heard me, yea he deliver'd me
I sought the
out of a. . . . ll a. . . . ll my Fear.
a . . . ll out of all my Fear
First Strain again
Tenor Solo
Lo the poor lo the poor crieth
and the Lord heareth him, yea and saveth
him out of all his Trouble. the Chorus.


O Lord God of
O Lord God of my Salvation. I have
my Salvation I have cried Day and
cried Day & Night be-fore thee
O Lord God of my Sal-
Night before thee
O Lord
I have cried Day & Ni.....ght I have
vation. I have cried Day & Night be-
O Lord God of my Sal-vation


God of my Sal- vation I have
cried Day & Ni . . . . ght
fore thee I have cried Day &
I have cried Day & Night
cried Day & Nigh . . . . . t. I have cried Day &
I have cried Day & Night have
Ni . . . . ght I hav
I have cried day & Night have cri-
Night have cried Day & Night before thee.
cri . . . ed before thee
cried, I have cried Day & Night before thee
ed Cc 2 Day and Night before thee


O let my Prayer enter into thy Presence
into thy Presence Incline thine Ear
unto my calling unto my calling

Verse Two Trebles Counter & Bass

Decani

For my Soul is full of Trouble and my

Cantoris

and my

Life draweth ni . . . gh

and my Life draweth

and my Life draweth

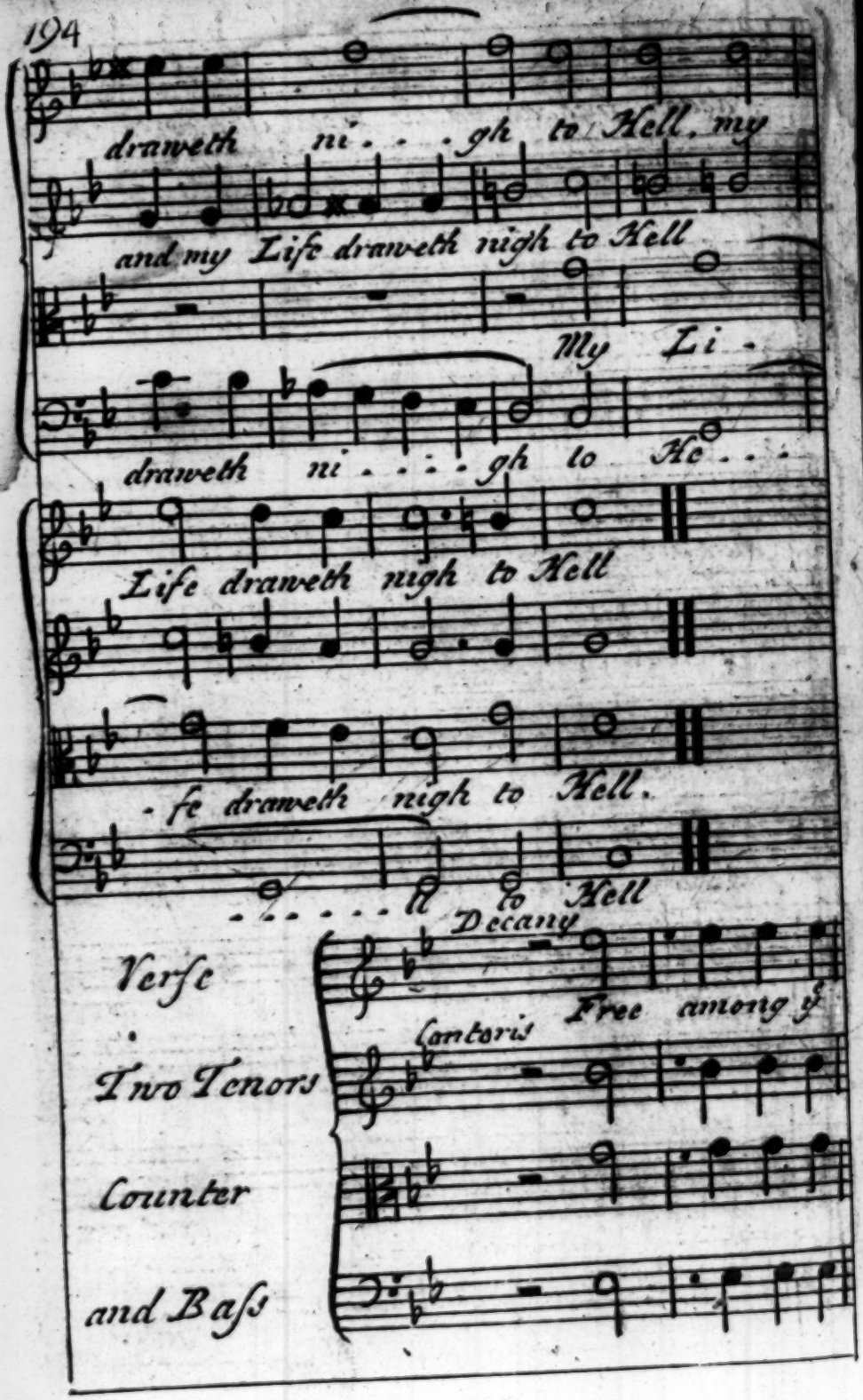
Life draweth ni . . . . gh to Hell

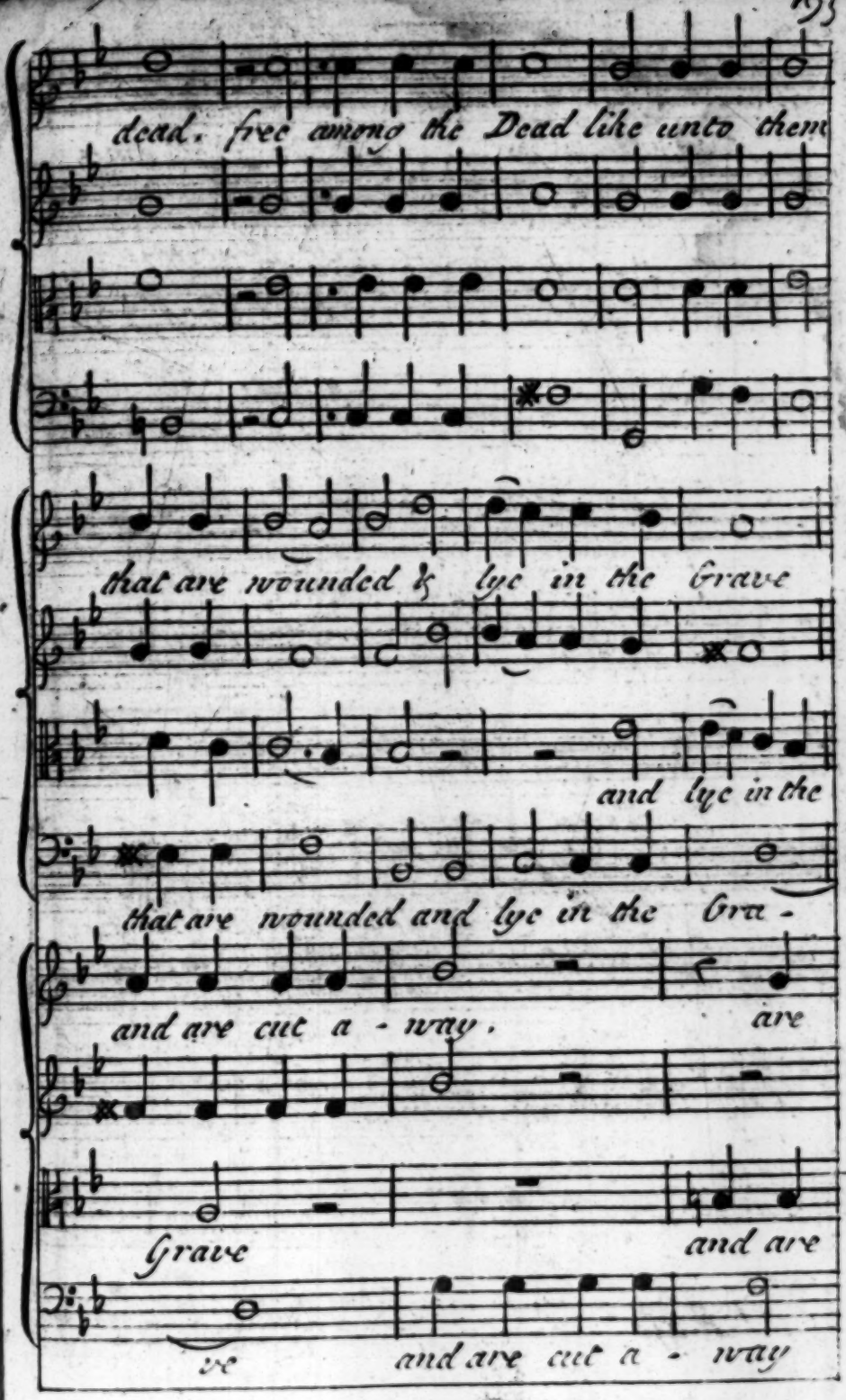
and my Life draweth nigh

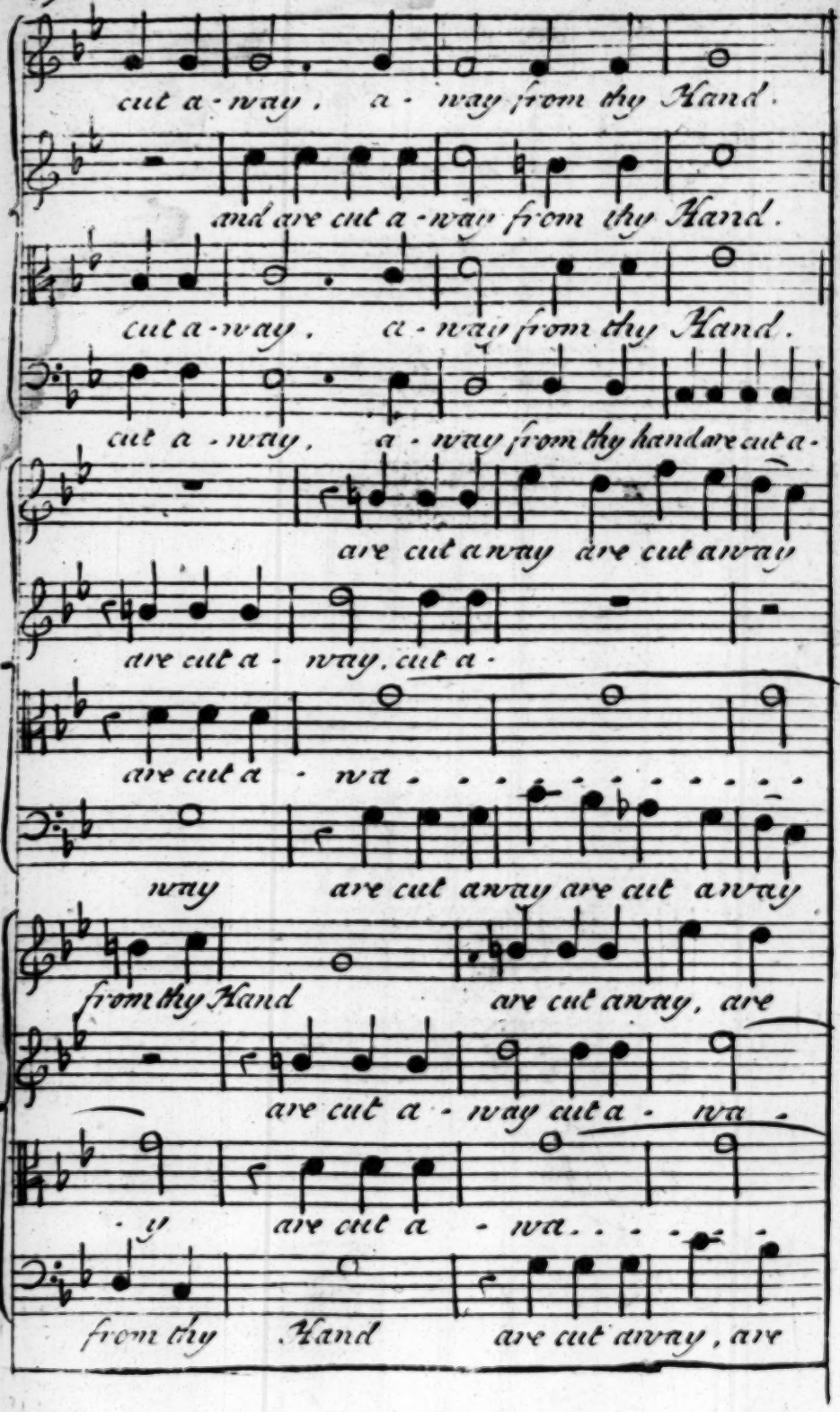
ni . . . . gh draweth nigh to Hell.

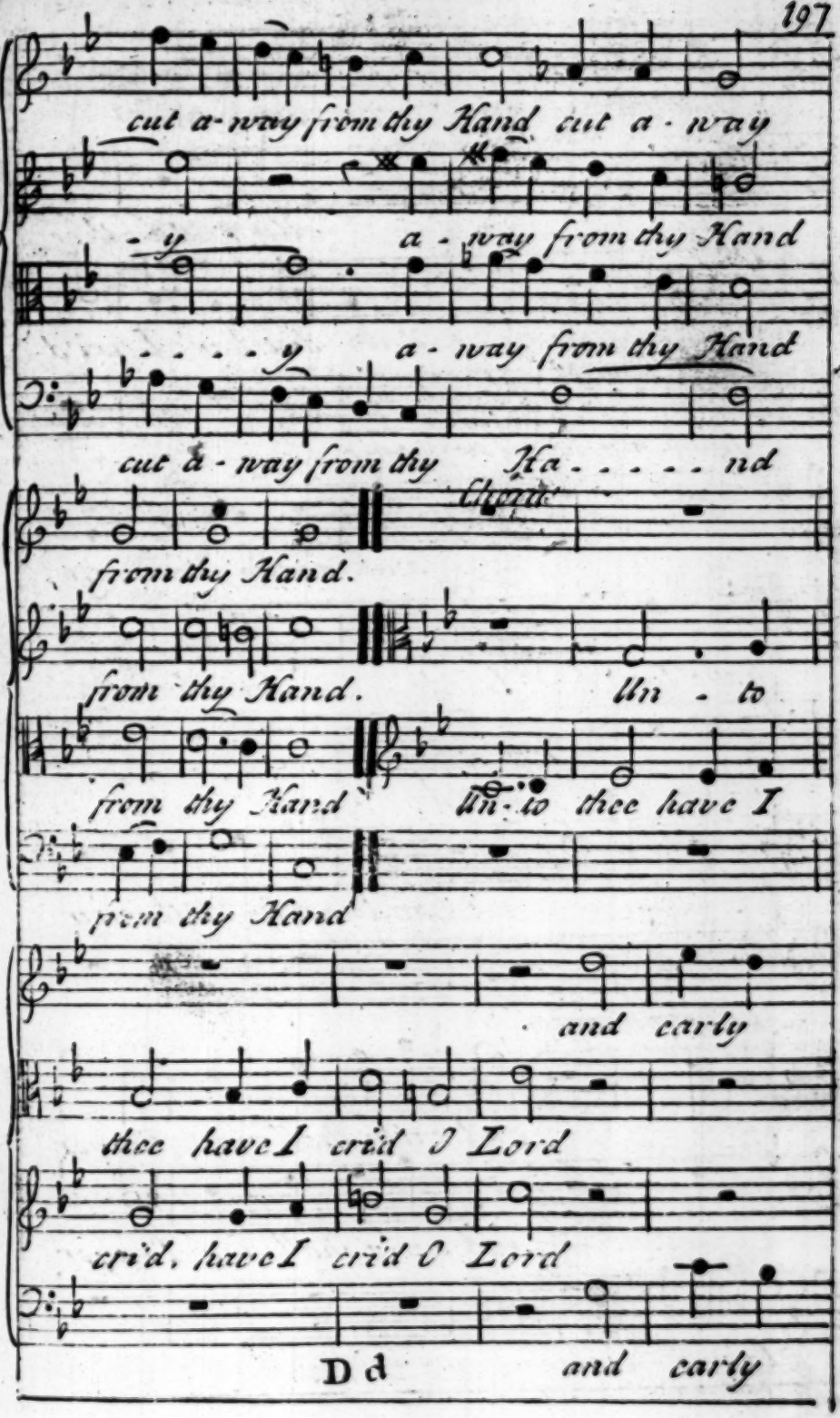
ni . . . gh to Hell

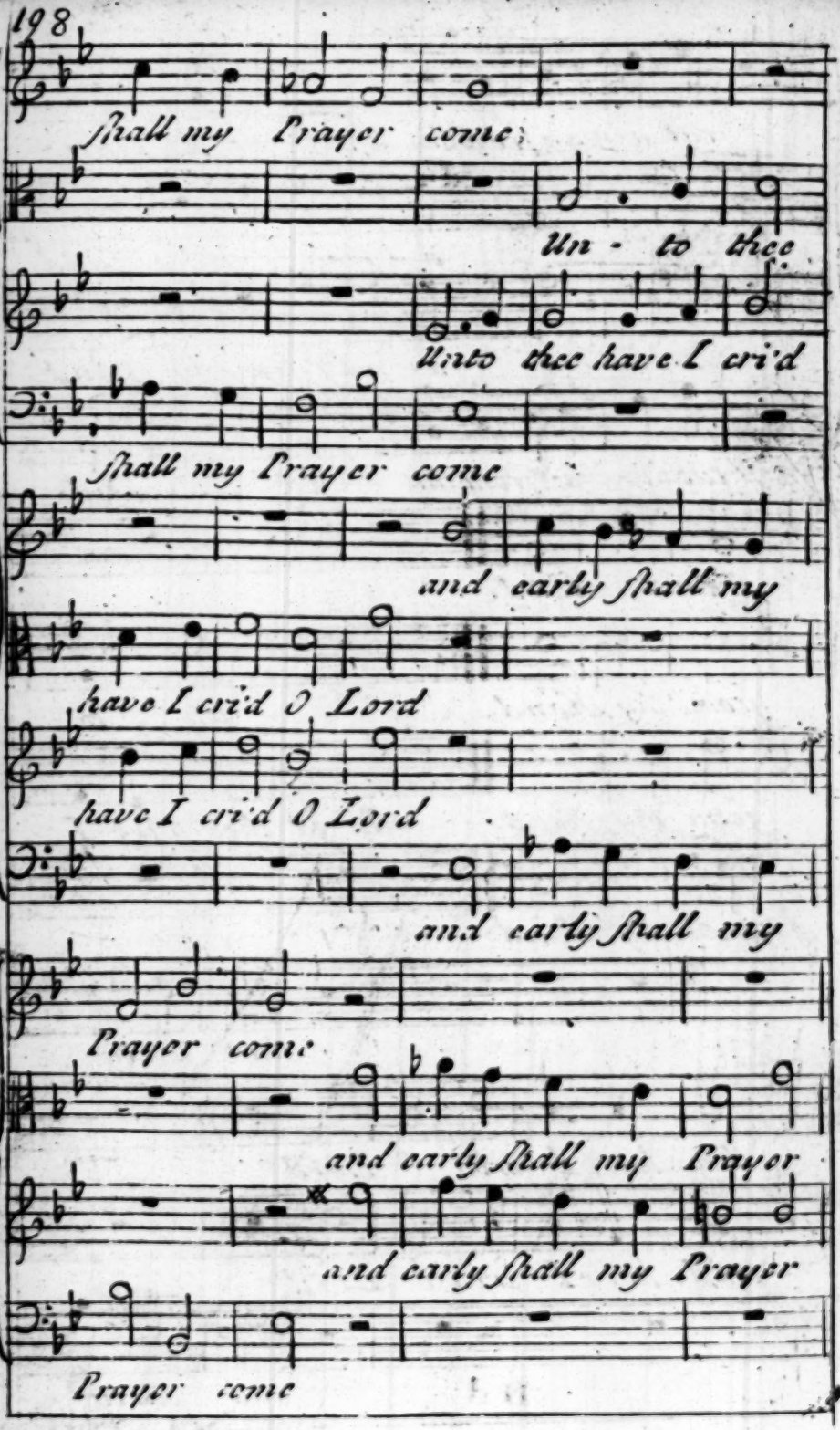
and my Life

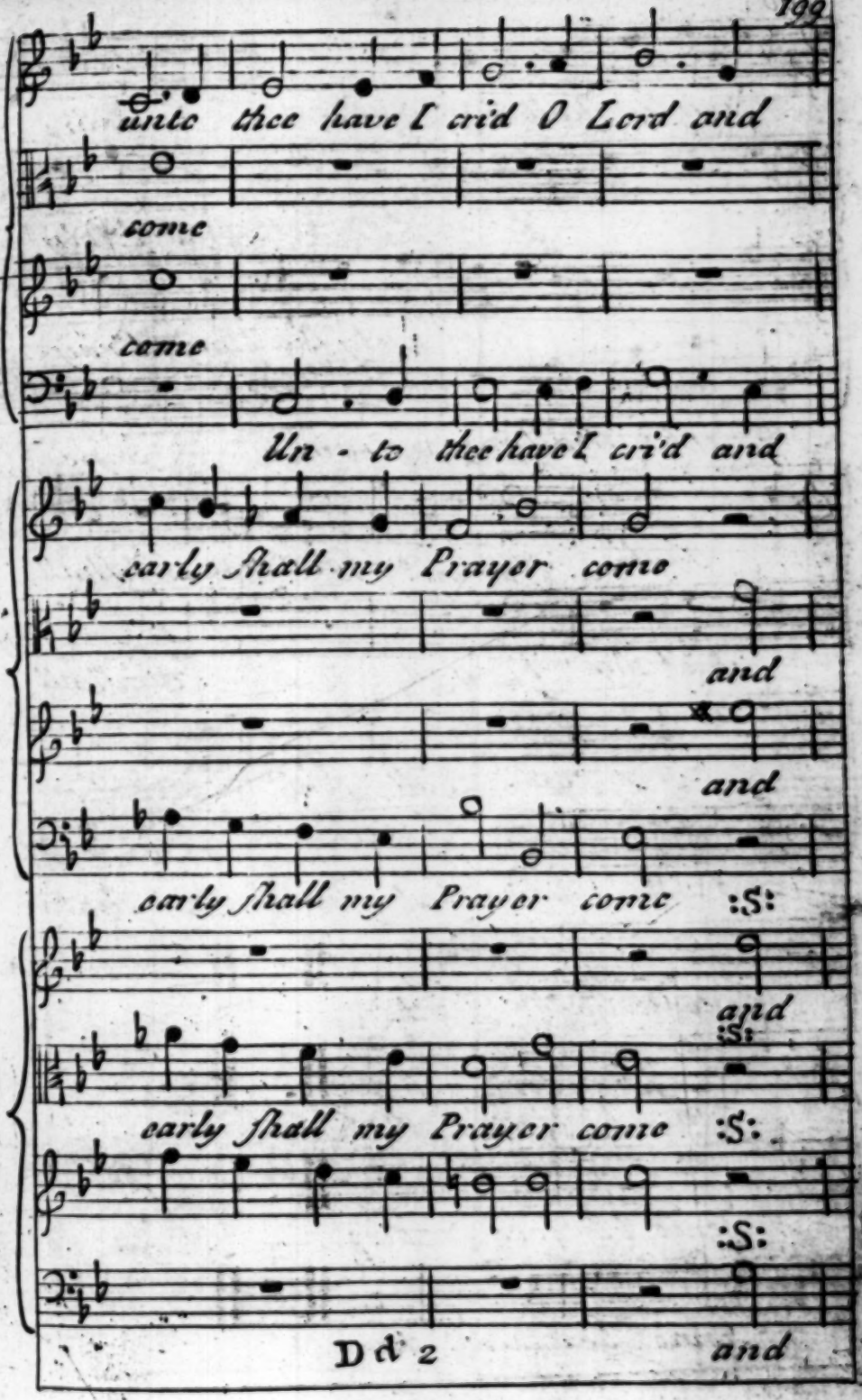

draweth ni . . . gh to Hell. my
and my Life draweth nigh to Hell
My Li -
draweth ni . . . . gh to He . . .
Life draweth nigh to Hell
. fe draweth nigh to Hell.
. . . . . ll to Hell
Decany
Verse
Cantoris
Free among y
Two Tenors
Counter
and Bass

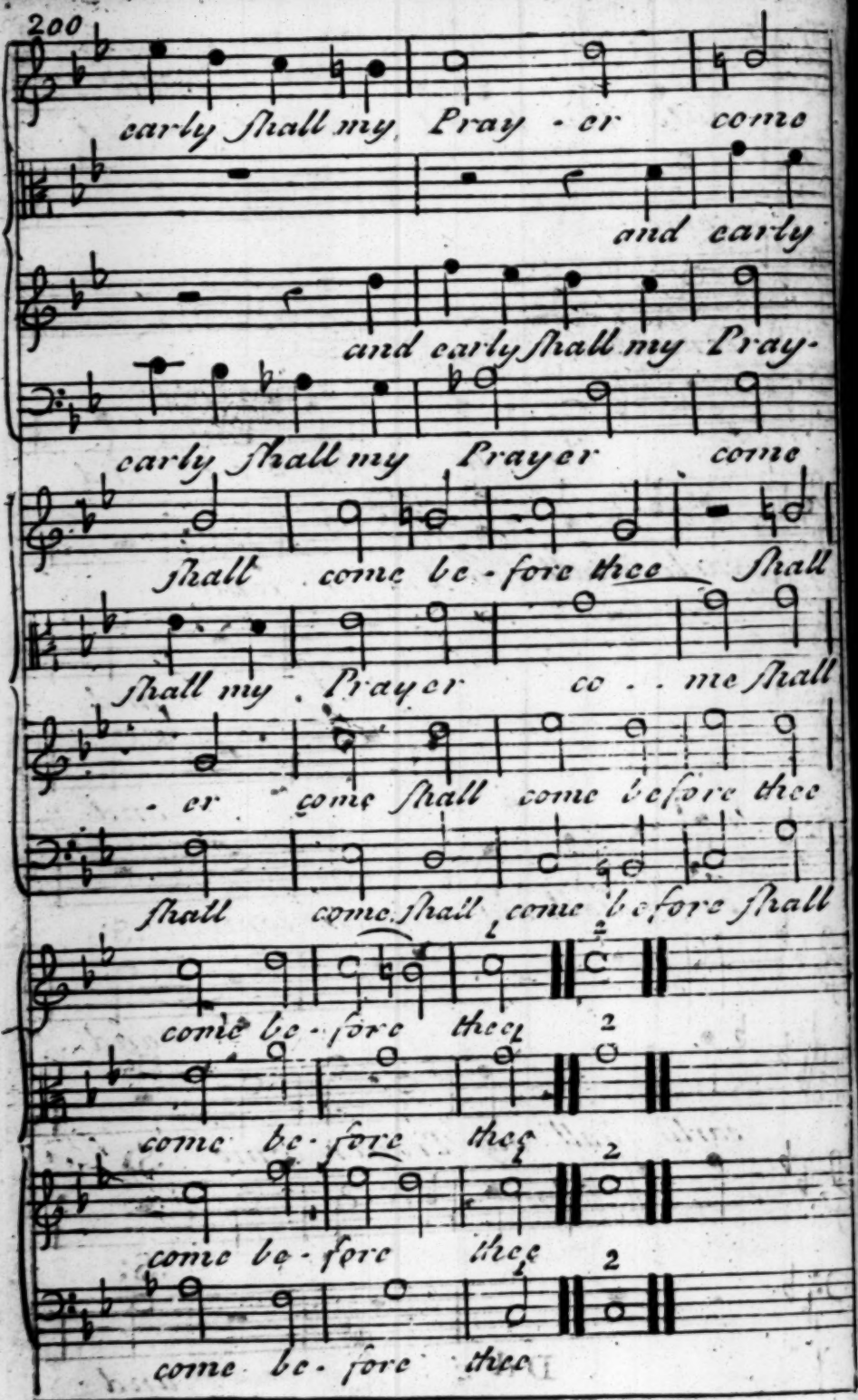

dead. free among the Dead like unto them
that are wounded & lye in the Grave
and lye in the
that are wounded and lye in the Gra -
and are cut a - way.
are
Grave
and are
and are cut a - way


cut a-way, a-way from thy Hand.
and are cut a-way from thy Hand.
cut a-way, a-way from thy Hand.
cut a-way, a-way from thy hand are cut a-
are cut away are cut away
are cut a-way, cut a-
are cut a-wa-
way are cut away are cut away
from thy Hand are cut away, are
are cut a-way cut a-wa-
-y are cut a-wa-
from thy Hand are cut away, are


cut a-way from thy Hand cut a-way
-y a-way from thy Hand
-y a-way from thy Hand
cut a-way from thy Ha-nd
from thy Hand.
from thy Hand. Un-to
from thy Hand Un-to thee have I
from thy Hand
and early
thee have I cri'd O Lord
cri'd, have I cri'd O Lord
Dd and early


Shall my Prayer come;
Un - to thee
Unto thee have I cri'd
Shall my Prayer come
and early shall my
have I cri'd O Lord
have I cri'd O Lord
and early shall my
Prayer come
and early shall my Prayer
and early shall my Prayer
Prayer come


unto thee have I cri'd O Lord and
come
come
Un - to thee have I cri'd and
early shall my Prayer come
and
and
early shall my Prayer come :S:
and
:S:
early shall my Prayer come :S:
:S:
and



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